

# MUSICAL COURIER

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NEW YORK, THURSDAY, FEBRUARY 21, 1929

WHOLE NO. 2550



Marie Sundelius



GRACE CORNELL.

who is to make her Chicago debut on Sunday afternoon, February 24. The American dancer will be seen in the same program which she gave with Frank Parker and in which she won such success throughout Europe and again repeated at her four recent New York recitals. Her numbers delightfully combine comedy, drama, and satire, and give her opportunity to fully display her histrionic ability and rhythmic expression. In the accompanying picture, Miss Cornell is shown in the costume for her Gypsy dance.



EDYTHE BROWNING.

American dramatic soprano, who will give a New York recital in the John Golden Theatre on the evening of April 14. Miss Browning began her career at the age of fifteen as a church soloist in her home city of Columbus, Ohio. After a period of study in New York, she advanced rapidly and was soon in demand for important engagements, including the recent tour with Beniamino Gigli. Her operatic debut was made recently in New York in Cavalleria Rusticana.



HANS LEVY.

whose tone poem, *A Mountain Legend*, was adjudged the winning composition in the Paderewski Trust contest, by Henry Hadley, George Chadwick, Wallace Goodrich and Frederick Converse. The award was a \$1,000 cash prize for a composition for full orchestra. Mr. Levy is the son of the prominent Chicago pianist-pedagog, Henriot Levy, in whose artistic footsteps Hans is following. He, like his father, is a fine pianist and a member of the American Conservatory of Music faculty in Chicago.



ROZSI VARADY

Hungarian cellist, who recently appeared at the annual ball given by the Panhellenic Club and added another success to her already long list. Following the dance Mme. Varady again was called upon to play and she responded with Hungarian folk songs, accompanied by the Hungarian national instrument called the Zimbalon. Another one of her successful programs was given at the home of Mrs. John Henry Hammond on January 29.



HELEN BRETZ,

mezzo-soprano, who will be heard in recital at Steinway Hall, New York, on Tuesday evening, March 5.



THE KEDROFF QUARTET.

with their travelling manager, Joseph Ponafidine of the Feakins Management, and Prof. Samuel Harper of the University of Chicago. This picture was taken on the steps of the beautiful new chapel of the University of Chicago, where the Kedroff Quartet sings this month for the third time since they came to America last season.



MARY SEILER, harpist, who will appear in joint recital with Jan van Bommel, Dutch baritone, at Steinway Hall, New York, on the evening of February 22. Each artist will be heard in two groups of solos, and the program will be concluded with a group of Dutch folk songs with harp obligato.



WILLIAM ARKWELL.

baritone, received his entire musical education in America. He was born in Worcester, Mass., and began his singing career as soloist of the First Universalist Church of that city. After constant demand for concert work throughout New England he eventually came to New York. His rise to recognition in the metropolis was very rapid. After many appearances in concert, opera and oratorio, he decided that his greatest ambition was to become a successful vocal teacher. During the past five years he has devoted his entire time to voice building and coaching. A thorough musician, as well as a master of singing, Mr. Arkwell guides his students from the very beginning to the height of a professional career.



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## Berlin Witnesses Extraordinary Demonstration of Musico-Dramatic Art

Mme. Bahr-Mildenburg Astonishes Operatic Veterans—Staatsoper Revives Offenbach and Brings Out New Ballet—Furtwängler Espouses Schumann—Janacek's Taras Bulba Performed—Bachaus' Recital an Artistic Event—Antheil Writes Incidental Music for Sophocles.

BERLIN.—The most impressive demonstration of dramatic art that has been given within memory recently took place—strangely enough—in a concert hall. Anna Bahr-Mildenburg, a great artist of the Mahler era in Vienna, and even later one of the most eminent members of the Vienna Opera, has lately turned to teaching dramatic art, and the occasion of this remarkable demonstration was her lecture on the relation between music and gestures. During the course of this lecture she gave examples of reproductive dramatic art, the like of which I have never witnessed.

For fully three hours Mme. Bahr-Mildenburg succeeded in holding spellbound a highly cultivated audience. Acting and singing entire scenes from Gluck, Mozart, Beethoven, Weber, Nicolai, Wagner, Verdi, Leoncavallo and Richard Strauss, she showed how the acting of dramatic music must be derived from the style and character of the music. Chatting pleasantly, with frequent flashes of humor, she explained her maxims very clearly, manifesting a profound aesthetic insight into dramatic problems, a powerful individuality and an extraordinary intellect. What she is able to teach, however, seems almost beyond the reach of youthful beginners and is more likely to appeal to mature artists with plenty of stage experience. However that may be, Mme. Bahr-Mildenburg's lecture recital was an unforgettable experience for those who had the good fortune to be present.

### A CHARMING TRIFLE

In fact it was far more impressive than anything to be seen or heard at the opera house, where little of real value has been produced of late. The State Opera made a curious choice in adding Offenbach's *La Chanson de Fortunio* to its repertory. It is a charming trifle, to be sure, and full of Offenbach's peculiar grace. But its story is too insignificant and its music too slight to be effective, even with the fine performance given it by Fritz Zweig.

To this amiable little opera bouffe a new ballet was added. Scenically and choreographically it was the work of Max Terpis; the music was by Ralph Benatzky. Terpis' idea was to show that the modern society dance might well be transferred to the ballet. The rather fantastic and adventurous story, entitled *The Five Wishes*, is based on the assumption that a magic liquor, gratuitously presented by a mysterious, demoniac gentleman at each psychological moment, guarantees the fulfillment of all wishes, for a time at least. The beggar becomes a millionaire, the poor flower girl an elegant adventuress, etc. A number of fantastic scenes of varying aspect are thus obtained as frames for dances of manifold character. To enter into details regarding the fable would hardly be worth the trouble.

Its chief merit lay in the fact that it gave the best dancers of the Berlin ballet ample occasion to show their skill, and it was interesting also from a spectacular point of view.

### SCHUBERT'S TRAGIC SYMPHONY

Kleiber's fifth symphony concert at the State Opera continued the cycle of Schubert symphonies, this time presenting the fourth, in C minor. It is generally called the Tragic Symphony, but in reality its character is by no means tragic; a few accents of more or less profound grief have given rise to the name. In spite of its many beautiful passages, the symphony as a whole is less impressive, however, than the third or even the second.

### AN ATTRACTIVE NOVELTY

The rest of the program also consisted of rarely played compositions, chief of which was a work called *Balkanophonia*, by Yosip Slavensky, one of the most if not the most gifted composer of Yugo-Slavia. The work is attractive from an ethnological point of view, presenting in its seven short movements characteristic specimens of the musical idioms of the various Balkan countries. To Serbian, Rumanian and Bulgarian dances, the dance of a Turkish dervish, as well as Albanian and Greek songs, Slavensky added *My Own Song*, a lyric piece based on phrases from his string quartet which a few years ago first called attention to his talent at Donaueschingen. In all these pieces Slavensky reveals a most intimate knowledge of Balkan folk music which so far has been hardly known. He also shows considerable orchestral skill and great musical talent.

In spite of its numerous striking features, however, such as rhythm, harmony and orchestral color, the suite as a whole is somewhat lacking in construction and is therefore less remarkable as a work of art than Bartok's *Dance Suite*, for example, which it resembles in conception and style. Kleiber gave a well-nigh perfect performance of this intricate composition, which mobilizes the entire regular forces and all the reserves of the modern orchestra.

Two semi-novelties were the overture to Mendelssohn's *Liederspiel, Die Heimkehr aus der Fremde*, which he wrote as a very young man for a festive occasion in his paternal house and which has unpretentious but charming music—a real *sinfonia domestica*—and Brahms' second *Serenade*, op. 16, for chamber or-



POMPILIO MALATESTA,

bass-baritone of the Metropolitan Opera Company. Mr. Malatesta has endeared himself to music lovers for the unique characterizations which he has created and for the fund of humor which he is able to impart to them. His talent is not only individual but also very versatile so that there is no character role within his vocal range which Mr. Malatesta does not include in his repertoire. Besides his operatic work Mr. Malatesta is kept busy teaching at his studio.

chestra without violins. This appears somewhat too protracted and monotonous to maintain itself in the repertory, despite its many fine details and admirable workmanship.

### BACK TO SCHUMANN

The sixth Philharmonic concert abstained from all problematic experiments and presented three accepted masterpieces. Schumann's symphonies have not only been neglected of late but have been criticized severely by the modern school of musicians. Under these circumstances Furtwängler's masterly reading of the almost forgotten *Rhenish Symphony* in E flat had the character of an apology, in the Platonic meaning of the word. The modern exponent pleaded for the accused master and the modern audience pronounced the verdict of not guilty, showing their sympathies for him, moreover, in the most outspoken manner. The performance was a veritable triumph for Schumann, and it was proved once more that the success of his music rests largely on the quality of its interpretation.

Kreisler was the soloist of this concert and he played the Brahms concerto with wonderful beauty of sound and warmth of emotion. The dazzling brilliance of his violinistic powers was once more revealed in the cadenza, written by himself. It is a remarkable bit of composition, regarded from the musical as well as from the technical point of view, and Furtwängler's plastic and spirited orchestral accompaniment was worthy of so eminent a soloist. The last number of the program, the suite from Stravinsky's *L'Oiseau de Feu*, was hardly less enjoyable. From our present knowledge (Continued on page 20)

### Victor Herbert Memorial Concert

Applications for young singers wishing to compete for the Victor Herbert Memorial prizes and medals to be given by the National Opera Club are already numerous. The preliminary contests will be held on March 11-12 and the final on March 13; many prizes will be awarded. The winners of first prizes, soprano, alto, tenor and bass voices, will also receive beautiful gold medals. Second prize winners will receive silver medals, and third prize winners bronze medals. The contest and its purpose are highly endorsed by such musical personages as Galli-Curci, Rosa Raisa, Edward Johnson, De Luca, Bodanzky, Sousa, Serafin, Hinshaw, Gallo, Jeritza, Otto Kahn, Matzenauer, Gigli, Meader, Jagel, Mrs. Edgar Stillman Kelley, etc.

### Scholarship Offered by Aeolian Grand Opera

The Aeolian Grand Opera Company, through its general manager, Francis C. Torre, offers a free scholarship to the most successful contestant in a series of auditions which will take place until March 31. Mr. Torre states that the scholarship will consist of lessons in voice placement, coaching in one principal role, and rehearsals to warrant final success in a New York debut in one of the performances to be given by the Aeolian Grand Opera Company. The winner is scheduled to be announced in the *MUSICAL COURIER* for May 9.

### De Kresz to Conduct Class in Vienna

The musical department of the Austro-American Institute of Education in Vienna will open on May 5. There will be three four-weeks' courses of lectures and master classes for composition, piano, violin, cello and chamber music. The violin master class will be under the direction of Geza de Kresz.

### Shavitch Sails

Vladimir Shavitch sailed on the S. S. Berlin, February 20, to fill his European engagements. He will conduct the Berlin Symphony Orchestra until the end of the season, going to Russia in the spring for his second tour of that country.



MARION TALLEY

who will bring her concert tour to a close on March 16 in St. Petersburg, Fla., to rejoin the Metropolitan Opera Company on the 18th, singing in *Rigoletto*. Miss Talley is previously making her first appearance in South Carolina, Florida and Havana, Cuba. (Photo © by Lumiere.)

## Giordano's New Opera, *Il Re*, Has Successful Premiere in Milan

Toscanini Conducts Brilliant Performance—Toti dal Monte at Her Best—Muzio Acclaimed at Royal Opera in Rome

MILAN.—The much-heralded new opera by Giordano, *Il Re*, had its premiere at the Scala, under Toscanini, and won a decided success. It is a work that will probably appeal



UMBERTO GIORDANO,  
whose new opera, *Il Re*, given its premiere in Milan under Toscanini, is said to exemplify a new school of modern coloratura. In it he has moulded his old ideals into the idiom of the day.

even more to Americans than Italians, for light, humorous material of this kind does not find a ready Latin public. Forzano, indefatigable librettist and playwright, is the author. Those who know him do not look for anything beyond a good story, perfectly adapted to the exigencies of the stage.

In *Il Re* he has something interesting to say, and a happy form of expression. The scene is laid in 700 A. D. and is

arranged for one act in three scenes. The first opens with a Miller, his Wife, Colombello (who is engaged to the Miller's daughter, Rosalina), a Man of Law, an Astrologer and a Priest, all of whom are holding solemn council over the waywardness of Rosalina. She has refused to marry Colombello and has also refused to explain why. Weighed down with the importance and difficulty of the question, the three sages seat themselves on the mill stone, whereupon Rosalina, who has been watching unobserved in the loft, sets the machinery going, and then pelts her victims with tomatoes, pumpkins and all sorts of odds and ends that she finds. This game is soon stopped and the assembly departs.

### AN AMUSING STORY

The Miller's Wife persuades her daughter to come down, and finally hears the maiden's sad story. She has seen the King pass by and has fallen in love with his manly beauty; as she once read a story of a miller's daughter who married her king, she can see no reason for not doing the same. The miller folk see no hope other than laying the matter before the King, and, with much scheming, gain an audience. The King's vanity is so tickled by the story of the maiden's devotion that he promises to cure her, and as a start, announces his intention of having her spend the night with him. The peasants are horrified and pour a torrent of abuse on the King who promptly has them arrested and sends one of his retinue in search of Rosalina.

Night comes, and the scene is the King's bed chamber. Rosalina is there, and one must admit that for a hitherto virtuous maiden she seems extraordinarily pleased and at ease. The King enters, tall and handsome, and makes love to her very prettily. Then comes his disrobing. With the tall boots gone he is a foot shorter; off come his curls, and he is shiny and bald; lastly he flings aside his gorgeous cape and is revealed as an old man. Rosalina is cured. The King bids her guard his secret, and sends for her mother, father and Colombello. They arrive with the priest in their wake, who, at the royal bidding, marries the rustic lovers. The procession moves off and our last glimpse is of the poor old King curled up fast asleep.

### MODERN MUSIC

As for Giordano's music, there is a long stride between Andrea Chénier and *Il Re*. In fact, the only point of similarity lies in the inexhaustible fount of melody. The new work is unquestionably modern, but it cannot be placed in any of the existing categories of modern music. In *Il Re*, Giordano has moulded his old ideals into the idiom of the day, with the result that he has created a new school of modern coloratura. As with most modern composers, the key does not seem to be of much importance, and many of the modulations are charming. In the last part, the composer set himself the task of writing above a persistent figure in the bass, but to the casual listener this fact is not evident. The work is largely contrapuntal and the orchestral part is at times quite at variance with the drama.

The lightness called for by the subject of the opera Giordano has achieved without losing any of the sincerity that marked his earlier work. In the orchestration, too, there are many pages that come as a surprise to those who know only the square weightiness of Andrea Chénier. There is

abundant variety in theme, color and treatment, and the work as a whole has perfect unity. There are some lovely solos, notably the tenor aria in the first part, where there is also a lively and amusing sextet. A trio in the second part has a very catchy rhythm and made a great hit, as did a chorus with its humming, staccato music.

### A BRILLIANT CAST

Headed by Toti dal Monte, the cast was probably the most brilliant we have listened to at La Scala this year. As Rosalina, the renowned coloratura was at her best, and it was a delight to hear so lovely a voice interpreting this new, florid music. Her high C was in evidence on almost every page, and when she had to sing an E in alt that lasted



GIOVACCHINO FORZANO,  
author of many librettos including that of *Il Re*, chief producer at the Scala, journalist and altogether one of the best known figures in the theatrical world of Italy.  
(Photo by Badodi-Milan)

over a couple of pages of score she took it so easily that one was scarcely aware of the exceptional pitch. In her acting as in her singing, dal Monte was entirely satisfactory. Her husband, Enzo de Muro Lomanto, played the part of Colombello and did some of the most graceful singing of his career. The title role was portrayed by the baritone,  
(Continued on page 13)



### CARRE LOUISE DUNNING,

well-known as originator of the Dunning System of Improved Music Study for Beginners, who is here shown (center, bottom row) with members of her normal class in New York. They are: (left to right, top row) Mrs. W. B. Browning, Mary Fairlamb, Alice Stezell, Mrs. Robin Ogden, Mollie Goldman; (second row) May H. Sherwood, Elsie Harwood, Genie DeNyse, Virginia Ryan, Ada Smith; (third row) Catherine Stone, Helen Wilson, Elsie Boyce, Elise Hauck, Stella Edwards, Mabel Bishop, Ida Gardner; (fourth row) Mrs. Madden, Evelyn Lee, Leonora Teakle, Bonita Snyder, Mrs. J. S. Kennedy, Mary Underwood, Alice B. Gault; (fifth row) Blanch Thomas, Corrine Tucker, Jane Hunter, Mrs. Dunning, Julia Meetz, Leila Coughman, and Ora Frigault.

Mrs. Dunning's new classes in Interpretation and Technic have been meeting with enormous success, and demands for them are coming in to her from the teachers all over the country. The Dunning teachers are to hold a Convention in New York, July 12 and 13, which promises to be a big event, judging by the number of registrations already received.



"Miss Morrissey's notable abilities as a musician, her voice, her interpretation, her first class English enunciation, her looks and manner all conspired to make her performance a success."

—Edward Moore in Chicago  
Daily Tribune, January 16, 1929.



"Hers is a delightfully warm, rich contralto voice, appealing and sympathetic, especially in songs of dramatic character."

—Grena Bennett in New York  
American, January 31, 1929.

# MARIE Morrissey

*Contralto*

"A vibrant voice, singularly bright in low register."

—New York Times, Jan. 31, 1929.

"A lovely voice, rich in quality, even in scale and under good control."

—Chicago Evening Post, Jan. 16, 1929.

"Her qualities made for a highly musical evening and the floral tributes were only exceeded in abundance by the unrestrained applause."

—New York Sun, Jan. 31, 1929.

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## Praque Teachers' Chorus Acclaimed in Omaha

Capacity Audience Greatly Impressed With the Program—Gigli and Shotwell Also Delight Huge Gathering—Frances Gettys Enjoyed—Joseph Szigeti at His Best

OMAHA, NEB.—The appearance here of Beniamino Gigli and Margaret Shotwell, in joint recital, brought out one of the largest audiences of the season thus far. This large concourse of people doubtless assembled not only to pay tribute to the high art of Gigli but also to welcome Miss Shotwell, who is a product of this city and whose activities have had wide notice in the local press. There was much enthusiasm, much clapping of hands, boundless admiration of Mr. Gigli's exquisite singing, and sincere acclaim for his co-star, Miss Shotwell, which was indeed fully justified by her very polished and individual pianism. Recalls and encores were numerous and floral tributes were offered in almost endless profusion.

Frances Gettys, soprano, also a native of this state, after

achieving much success as a singer in opera in Italy, made her American debut here in the municipal auditorium. Revealing a voice of great natural beauty and a highly developed technic for the effective use of the same, Miss Gettys made a splendid impression, singing a program which included oratorio and opera excerpts, Spanish folk songs, German lieder and modern songs in French, Italian and English, all with notable success. In this varied program Miss Gettys set for herself a formidable task and its successful accomplishment is the best proof of her high artistic status. Particularly effective was her presentation of the Rejoice Greatly aria, from Handel's Messiah, and her very dramatic version of Liszt's Die Loreley. Mme. Pieretto-Bianco, pianist, and Louis H. Babst, flutist, were assisting artists.

Joseph Szigeti, who was presented by the Tuesday Musical Club, reached great heights in the presentation of his program here—heights of virtuosity which are now taken much as a matter of course, and altitudes of expressiveness, of exalted purity of style, of intellectual and emotional utterance which must ever remain a source of wonder. The program embraced sonatas by Tartini, Bach and Schubert, and pieces by Bartok-Szigeti, Szymanowsky and Paganini, and revealed in the artist almost incredible powers of assimilation and adaptability. The pianist, Boris Golschmann, was an able collaborator, and contributed his full share to the

pleasure of the evening. The audience reacted with rare enthusiasm.

The Prague Teachers' Chorus drew a capacity audience to the municipal auditorium, an audience which listened for an hour and a half with concentrated attention to the singing of this choral body and then remained and demanded more. Small wonder, for the singing of these men, under their capable leader, Metod Dolezil, is genuinely effective and stimulating. Vital, sharply contrasted, abounding in energy, with moments of tenderness and pathos, it was choral music of a fine order, and left the hearers in a high state of gratification. The program contained works by Dvorak, Smetana and numerous other composers whose names sound strangely unfamiliar in western ears. In style, the compositions offered ranged from the simple lyric, folksong type to the most intricate art-productions and contained examples of the humorous, the pathetic, the highly dramatic, and the ballad types. From all of these, Conductor Dolezil was able to extract the characteristic elements, and was particularly happy in his presentation of the humorous numbers. Nor will the grim and deadly earnestness voiced in the song, Ostrava by J. Kunc, be soon forgotten. And if the enormous volume produced by this choir was unusual, so, also, was the quality of tone. Particularly the tenors developed a tonal coloring quite unusual in the richness and smoothness of its texture, their falsetto effects being especially impressive.

Two numbers were sung by the chorus in excellent English, and were accepted as a graceful compliment by the audience. J. P. D.

### Andre Skalski Scores Heavily in Recital

Andre Skalski, Polish pianist, now a resident of Chicago, appeared with marked success in joint recital with Paul Kochanski in Elkhart, Ind., on January 25, under the auspices of the Civic Concert Service. He repeated his success when he gave a piano recital at the Masonic Auditorium, at Muncie, Ind., on January 31, under the management of the Kendall Concert Bureau. In the course of its review, the Muncie Evening Press said that "Skalski achieves the highest degree of perfection in his interpretations," and that "the Matinee Musicale is to be congratulated on bringing to the city an artist of authentic genius."

Besides his many other activities, Skalski is one of the busiest and most successful teachers in Chicago, the founder and conductor of the Skalski Orchestra, and, in his Concerts Intimes, an outstanding chamber music player. He will appear in a series of piano recitals in the neighboring states in March. Among the dates booked are Springfield, Ill.; Terre Haute, Ind.; Kalamazoo, Mich.; Sturgis, Mich.; Marion, O.; New Concord, O.; Muskegon, Mich.; Grand Haven, Mich., and Grand Rapids, Mich.

### March Dates for Philadelphia Civic Opera

The Philadelphia Civic Opera Company announces an interesting schedule for the month of March. On March 7, Madame Butterfly will be presented in English, with the following cast: Mmes. Stanley, Langston and Cornett, and MM. Althouse, Eddy, Jusko, Mahler, Reinert and Walker. Another Puccini opera, Tosca, will be sung in Italian on March 13, at which time the following artists will be heard: Mmes. Kruse and Ressler, and MM. Ardelli, Ivantsoff, Josko, Lippe, Mahler, Cossovel and Shillings. On the evening of March 21, Mozart's Marriage of Figaro will be given in Italian, and the roles will be taken by Mmes. Williams, Peterson, Jepson, and Irons, and MM. Eddy, Gandolfi, Jusko, Mahler and Montgomery.

All of the performances will be under the direction of Alexander Smallens, musical director of the Philadelphia Civic Opera Company, while Karl T. F. Schroeder will have charge of the stage direction.

### American Academy Presents Two Plays

The fourth matinee performance of the senior students of the American Academy of Dramatic Arts, New York, took place at the Lyceum Theater on February 8, The Weak Spot (George Kelly) opening the matinee. The pleasing little play was well acted by Melva Morehouse, Augusta Miner and Kenneth Williamson. A Family Man (Galsworthy) brought fifteen young actors to the fore, the present observer marking the three leaders thus: Dorothy Sills, good; Lois Michel, better; Raphael Gerard, best. Ruth Singer gave an excellent interpretation of the French role, Camille, and others concerned were Sheila Hunt, Helen Oursler and Truxtun Craven, Donald Fraser Felter, Robert White, Arnold Preston, Frank Ray, Guy Fuguet, Jack Lee, Webster Patterson and Henry Adams.

### West End Choral Club

Martin W. Bowman directed a group of young singers at the Y. W. C. A., forming the West End Choral Club, with very good results they sang such numbers as Allah's Holiday (Friml); The Old Road (Scott); and the Lost Chord, with excellent effects as to attack, precision and expression. Conductor Bowman directing without the printed score. The Lost Chord achieved fine climax, having piano (Florence Winselman), harp (Bertha Georges) and organ (Louis R. Dressler) accompaniment. Esther Nelson, soprano, showed a fresh voice of combined power and expression, and Miss Georges, harpist, would play fewer false notes if she dispensed with flourishes.

### Elsa Lehman Sings in Atlantic City

Elsa Lehman gave two performances in Atlantic City, N. J., on February 5: one was in the afternoon at the Sisterhood of the Temple Beth-Israel. This was a costume recital and she was the only artist, offering quite a long program and changing her costume with each group. The audience, a large one, was most enthusiastic and demanded several encores. In the evening Mme. Lehman broadcasted over WPG and was heard in a half hour of songs. During that period many telephone calls were received, asking her to sing various spirituals and Southern songs. Mme. Lehman will probably sing a return engagement at this same station in the spring.



## Ruth Breton

RUTH BRETON stirred her audience to storms of applause at her latest New York recital (Feb. 10) and was again acclaimed by the critics of the leading metropolitan papers.

"The warm tone, technical dexterity and rhythmical brilliancy which distinguished Miss Breton's playing in former seasons, once more impressed the large audience which had gathered to hear and applaud the young artist."—New York Times.

"Miss Breton proved afresh that she is a sensitive musical interpreter and possessor of a refined and vibrant tone."—New York American.

"One of the best women violinists who do honor to the teaching of Leopold Auer. Recalled again and again."—New York Sun.

"Playing notable both for its forcefulness and its good taste."—New York Journal.

"She has spirit, facility and musical intelligence."—New York Herald Tribune.

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## Music Notes From Coast to Coast

**Allentown, Pa.** Josef Lhevinne played the first of a series of community concerts before a record-breaking audience recently. The series marks Allentown's return to an interest in the very highest type of artistry, and musical enthusiasts are expecting great things of the future.

A Christmas pageant, the work of Sol Unger, a local composer, attracted so much attention that a repetition was given by the Salem Church Choir. The solo parts were sung by Nina Scheidt; Mildred Fatsinger, in the place of the regular soprano soloist, Myrtle Leftwich; Marcus Keenly and George Rees.

Clara Hess, Mrs. E. H. Fromm, Mrs. Charles Graham, Mrs. John Newhart, Mrs. Claude Shankweiler, Flavilla Ritter, Amy DeGroot and Mrs. Frederick Brodnax took part in a program of Negro spirituals given by the Allentown Music Club at its regular monthly meeting. The meeting took place at the home of Stella Landis, Mrs. Nimson Eckert presiding.

T. Frederick H. Candlyn's choral work, *The Prince of Peace*, was given by the choir of St. Stephen's Lutheran Church on Epiphany Sunday, under the direction of Homer Nearing, organist. The soloists were Elsie Williams, Mary Van Horn, Harold Pfeiffer and John Harwick. H. N.

**Cleveland, O.** A program of the music of early French composers presented by a group of artists from the faculty of the Cleveland Institute of Music provided the listeners at the last Comparative Arts course recital at the school with a rare musical treat.

The premier concerto of Rameau, which was the opening number of the program, was interpreted by Theresa Hunter, pianist, Margaret Wright Randall and Raymond Pittenger, violinist, with a nice sense of tonal values. L'Apotheose de Lulli, of Couperin, which followed, played by Miss Hunter, Mrs. Randall, Mr. Pittenger and Edward Buck, cellist, offered an interesting bit of program music of the period. The story of each movement was brilliantly explained by Arthur Loesser, pianist. A group of numbers for the piano, works of Lulli, Rameau, Couperin, and Dandrieu, was rendered ably by Bertha Giles; she made the humorous characterization of *La Poule* of Rameau sound realistic and amusing. In the hands of Andre de Ribautpierre, violinist, and Mr. Loesser, a Leclair sonata in D major became something more than mere elegance of gesture and design—a characteristic of so much of the work of this period. It became vigorously and even poignantly expressive at times, with a dignity and breadth of feeling quite worthy of Bach himself. E.

**Detroit, Mich.** The ninth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, January 10 and 11, found Victor Kolar returned to the podium. The orchestral part of the program consisted of the *Fingal's Cave* overture (Mendelssohn) *The Sirens* (Giere) and *Symphony in D major* (Kolar). Mr. Kolar read the first two numbers with admirable skill. The symphony has been heard twice before, in 1921 and in 1925, both times directed by Mr. Kolar. It was heard again with manifested pleasure. The composer must have been gratified at the rendition by the orchestra and the enthusiasm accorded it by the audience. Louis Graveure, tenor, was the assisting soloist, singing the aria, *Che gelida manina* and *Ah, Moon of My Delight*. He was recalled several times. Most excellent accompaniments were furnished by the orchestra.

The tenth pair of concerts, January 24 and 25, introduced another guest conductor, Enrique Fernandez Arbos, who presented an unusual program in a successful and brilliant manner. The program opened with Richard Strauss' *Don Juan*. This was followed by *Sinfonietta in D Major* (Haffner-Eschiche), scored for ten solo instruments and a small orchestra. Ravel was represented by *Alborada del Gracioso*, *De Falla by El Amor Brujo*, while the program closed with *Triana by Albeniz-Arbos*. Mr. Arbos' beat is decisive and his readings clear and scholarly. He was recalled repeatedly and insisted that the orchestra share the applause with him. Not the least interesting feature was the enthusiasm shown by the orchestra itself.

For the Sunday afternoon concert, January 13, Victor Kolar conducted and Clara Clemens, mezzo-contralto, was the soloist. The orchestral numbers were the *Overture to The Force of Destiny*, Verdi; *Danze Piemontese*, op. 31, No. 1, Singaglia and the *First Symphony in E minor* by Sibelius. Mme. Clemens sang in her usual intelligent manner and was warmly applauded by her many friends and received some handsome floral tributes.

The thirteenth Sunday program was conducted by Victor Kolar, with Gina Pinnera, soprano, as soloist. The orchestra played the overture to *Donna Diana*, by Reznicek, *Variations on La ci darem la mano*, from Mozart's *Don Juan*, arranged for strings by Michael Press, and the Chausson *Symphony in B flat major* op. 20. The orchestra played splendidly throughout the afternoon and gave admirable support to Miss Pinnera in her aria, *Ernani, involami*. Her rich soprano voice captured the fancy of the audience and she was recalled many times, singing two encores.

For the fourteenth concert, Senor Arbos conducted. It was entirely an orchestral program. Much enthusiasm was manifested and recalls were frequent.

The third young people's concert was given January 12, at Orchestra Hall. The musical travalgue included Finland and Spain. Edith Rhett's gave the talk, and Victor Kolar conducted the orchestra which played *The Swan of Tuonela* and *Finlandia* by Sibelius, and three Spanish dances by Granados.

The week of January 20 brought a surfeit of concerts. Monday evening at Arcadia, Mischa Elman, gave a recital, being greeted by a huge audience and playing a taxing program with all his usual virtuosity.

Tuesday evening there were two very attractive concerts—the St. Olaf Choir at Masonic Auditorium, and a recital by Richard Crooks at Orchestra Hall. In spite of the inclement weather both had good audiences and both lived up to their previous reputation for giving worth-while programs. Saturday evening brought the Prague Teachers' Chorus at Orchestra Hall, while the Detroit Chapter of Pro Musica presented an all-Honegger program at the Detroit Institute of Arts. The chorus sang to a capacity house composed chiefly of their country-men. The organization fulfilled this promise of its heralded reputation and those who heard

peared before the Long Beach Art Association, January 21. He sang *Venetian Impressions* by Borge, and gave a reading of his poem, *The Clown*, dedicated to the late Enrico Caruso. Mabel Larsen was the accompanist.

The Southern California Chapter of the American Guild of Organists is giving a series of Vesper Recitals in the First Methodist Church of Long Beach. Otto Hirschler, regular organist of the church, gave the first recital; Paul Hanst, presented the program, January 20, and A. O. T. Astenius was heard on January 27. As these recitals are given at four o'clock they do not conflict with the regular concerts of the Municipal Band given earlier in the afternoon.

Atmosphere in Music, Orchestral Effects in Piano Music, and Modern Methods of Piano Teaching, were illustrated before the study section of the Woman's Music Club, by Jane Stanley, Alice S. Durham, Blanche Ihel, and Bessie Hard. A. M. G.

**Muncie, Ind.** Andre Skalski, pianist, played a praise-worthy concert for the audience assembled on the second evening of the Muncie Matinee Musicale series. He is called the "Polish Poet of the Piano" and as such achieves a high degree of perfection in his interpretation.

The Matinee Musicale recently celebrated its fortieth anniversary at the beautiful home of Mr. and Mrs. Frank C. Ball. The first president, Namie C. Love of New York City, and several of the charter members, were guests, giving a soiree in costumes of 1890. Current events were given by the club essayist, and letters were read from honorary members unable to be present. Music of that period was played by members, also music of an extremely modern character. Those taking part on the program were: Mrs. Frank Van R. Bunn, president; Mrs. Charles S. Davis, leader; Mrs. W. H. Hickman, pianist; Roberta Van Buskirk, soprano; Mrs. Potter Lucas, alto; Alice Singer, harpist. H. M. B.

**Portland, Ore.** The sixth Monday evening concert given by the Portland Symphony Orchestra brought out a huge and enthusiastic audience. Besides Haydn's *Symphony in D major* and other works, Conductor Willem van Hoogstraten programmed *The Soul of Kin Sei*, a delightful symphonic suite by A. Avshalomoff, local composer. In brief, the suite, which is very original in flavor, made a distinct hit. Equally well done were Tchaikowsky's *Romeo and Juliet Overture* and Dukas' *Sorcerer's Apprentice*. The orchestra plays with fine expression, thanks to Conductor van Hoogstraten.

Edith Woodcock is giving a series of lectures on the orchestra's matinee programs.

Florence Fraser, San Francisco pianist and discuse, gave a highly satisfying recital in the Woman's Club House. J. R. O.

**San Antonio, Tex.** Sidney Traynor and Helen Oliphant Bates appeared in recital, presenting a program which was greatly enjoyed by an appreciative audience. Mrs. Charles Edwards was accompanist for Mr. Traynor.

Walter Dunham, municipal organist, has had as assisting artists recently, Maurine Johnson and Mary James, pianists, both of whom have been pupils of Mr. Dunham. The semi-weekly organ recitals continue to be an integral part of the musical season here.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, dedicated the fine organ recently installed in the Plaza Hotel, with a fine program arranged by Estelle Jones, chairman of the organ department of the club. J. Ira Kercheville made the dedicatory address and the program was as follows: *Praeludium Festum* from *Sonata in G minor* (Becker) and *Romance in D flat* (Lemaire), Estelle Jones; *Una Furtiva Lagrima* (Donizetti), Eric Harker, tenor, with Walter Dunham, accompanist; *Reve Angelique* (Rubinstein) and *Toccata* (Rogers), Helen Oliphant Bates; *Adieu, Forets* (Tchaikowsky), Zulime Herff Simpson, contralto, with Walter Dunham, accompanist; *Fountain Reverie* (Fletcher) and *Festival Toccata* (Fletcher), Walter Dunham. S. W.

**San Francisco, Cal.** Brahms' third symphony was conceived and interpreted in all its greatness by Alfred Hertz at the seventh program of the San Francisco Symphony Orchestra. Hertz' understanding of Brahms was made manifest by his truly inspired version of this score. One would like to hear it as beautifully given soon again. The large audience recalled the popular conductor many times. The number which came directly after the intermission proved to be of especial interest to local musicians and music lovers as it was the *Indian Dances* by the young American composer, Frederick Jacobi, a native of this city. This is not the first time that San Franciscans have had the occasion to admire Mr. Jacobi's fine craftsmanship. (Continued on page 45)

## MARION TALLEY

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it were most enthusiastic in their praise. In the presentation of the Honegger program the composer had the assistance of Andree Vaurabourg, pianist; Cobina Wright, soprano, and the following members of the Detroit orchestra: Georges Miquelle, Dirk van Emmerick, A. Witteborg, Joseph Gorner, R. Schmidt and John Wummer. A reception and social hour followed the concert.

January 29, the Tuesday Musicale presented Anton Rovinsky in a piano recital, given for its members and guests. He played a program of classic and modern numbers including a group of his own compositions. He was well received and gave several encores. The critics acclaimed him as an intelligent and versatile artist, emphasizing his contrasting strength and delicacy and individuality of interpretation.

On January 20 Guy Filkins gave an organ recital at the Central Methodist Church. This was the first of a series of informal recitals to be given every fortnight. J. M. S.

**Long Beach, Cal.** The Long Beach Symphony Orchestra, Leonard J. Walker, director, gave the fourth concert of the season, January 22. The soloist was Ingwald Wicks, violinist, whose offering was the B minor Concerto (Saint-Saens). A Norwegian by birth, Mr. Wicks received his education in the United States and Europe, and his playing shows great artistry. Mr. Wicks is also a composer and has several ambitious compositions to his credit. The symphony was Niels Gade's No. 3 A minor. The ensemble work was well handled.

John Ardizoni, dramatic baritone and vocal teacher, ap-

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## Milan

(Continued from page 8)

Crabbe, whose stature was eminently suited to the part. He has a fine voice and his decision was especially good. Basso Pasero was well cast as the miller and the smaller parts were also very well looked after. Toscanini conducted, as usual, from memory and seemed to delight in drawing out the charm and color of the score.

## MUZIO SCORES IN ROME

In Rome, as throughout the provinces, Mascagni has been having good innings. On January 22 the Royal Opera gave his Cavalleria with new scenery which was much admired. The composer conducted and on his appearance was saluted with several rounds of vigorous applause which was renewed after the playing of the intermezzo. The lions' share of the handclapping went to Muzio, a splendid Santuzza, and Franci, a robust and convincing Alfio. The work was preceded by Gianni Schicchi, now vying in popularity with Pagliacci for a double bill.

Two days later they gave L'Amico Fritz, an opera that has not been performed in the erstwhile Costanzi for some thirty-eight years, in fact, since its Rome premiere. The interpretation was excellent, and public appreciation high. Suzel's part was sung by Isabella Marengo and the part of Fritz by Dino Borgioli; while Luisa Bertana sang Beppo and Ghirardini the part of Rabbino. The violin solo was particularly well played by Principe and there was original scenery, painted by Parravicini. The Intermezzo had to be repeated, and Mascagni, who directed, was tendered an ovation by the public. The theater on both occasions was graced by the presence of the Princesses Mafalda and Giovanna, whose keen interest in the lyric art is encouraging both to the theater, and the young ladies of Roman society.

CHARLES D'F.

## Perla Wolcott in Second New York Recital

So favorably received was Perla Wolcott at her first New York recital at Town Hall, that she will give another one at the same hall on April 15.



PERLA WOLCOTT

Following her first appearance, the New York Evening Telegram declared that Miss Wolcott possesses a soprano voice of vernal promise and seductive sweetness, while the New York American noted that she displayed a beautiful voice and a good method. "A lyric voice well used and a style generally charming," was the comment in the New York Sun, and the Evening World was of the opinion that she revealed a brilliant voice, a considerable knowledge of its use, and an excellent crisp diction particularly in Italian numbers.

Miss Wolcott's debut recital was impressive and therefore a large audience is expected for her return engagement in New York.

## Platt School of Music Studio Notes

Among the many pupils of the Platt School of Music in New York, who are appearing professionally and teaching throughout the country, are the following:

Crystal Bird, gifted young colored singer, who gave nearly 200 lecture recitals in and near New York, is spending the winter in the south of France. She expects to visit England before returning to resume her studies at the Platt School. Beatrice Clark, pupil of the Platt School for three years, has been working under Camille Decreuse in Paris for the past year, where she has already given several concerts. She has been studying French songs with Decreuse, and will journey to England late this winter to study English songs and lieder with Mauragordato in London. Miss Clark has been accepted as a pupil by Madame Gerhardt and will go to Germany to study with her. Emily Maxwell is appearing in recital, and teaching in Florida. Margery Otis, pupil of Doris Madden of the Platt School, is head of the piano department at Wykeham Rise, Washington, Conn. David Dawson, former pupil of Winston Wilkinson at the Platt School, has been working in New York with Mr. Letz. Mr. Dawson is the winner of a Juilliard Fellowship. Hattie Wilson Riggs and Otilia June Simmons, former pupils of Charlotte Kendall Hull at the Platt School, are well established as teachers in Richmond, Va. Julia Stone Sommerson has founded a school of music in Lynchburg, Va. Lielah Newhall, who appeared in recital at Town Hall last May, has returned from Europe to continue her studies with Miss Platt.

## Ethel Fox a Busy Artist

Ethel Fox, soprano of the San Carlo Opera Company, has had a pretty busy concert season, too. She has filled the following dates: September 16, Atlantic City, and a second appearance there on October 30; November 12, Englewood, N. J.; November 14, Stamford, Conn.; November 26, Brooklyn, N. Y.; January 29, Woman's Club, Montclair, N. J., in opera recital. Other dates are: February 20, Woman's Club of East Orange, N. J., an opera recital; March 16, opera recital at Columbia University, and, April 29, the Newark Festival.

Miss Fox sang with her usual excellent success with the San Carlo company in Macon, Ga. Her Musetta in Boheme was highly endorsed by the critics. The Telegraph said: "The second act brought back an old favorite of last year in Ethel Fox, who was cast in the part of Musetta and upon whose entrance a round of applause burst forth. Miss Fox sailed through the act with a breeziness that swept her listeners along with her. Of course the vivacity is in the part, but we all know that it sometimes drags. Miss Fox did some inimitable acting and in Musetta's Waltz added new laurels to those which have been accorded to her as an artist of unusual ability."

"She sang the part with vivacity and spirit, and scored a big success," said the News. "The Musetta Waltz was given with grace and charm, and her voice gave evidence of continued growth and improvement since she was last heard in Macon."

Miss Fox had equal success on January 15 in Greensboro.

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**Bogue-Laberge Management News Notes**

There is a great stir in the Bogue-Laberge offices as preparations are being completed for the reception of the Symphonic Band of the Royal Belgian Guards, which is due to arrive in New York on March 17 and make its American debut in the Metropolitan Opera House on the 19th for the benefit of the Reconstruction Hospital. The interest manifested in the papers of every state in the Union and in the provinces of Canada ought to stimulate the appreciation of the people of New York who are privileged to receive their initial bow.

Coming directly as they do from the Court of King Albert of Belgium, bearing his message of good will to all the people of America, too much cannot be done in response to show their effort has not been in vain. As a spectacle, the parade up Fifth Avenue will be immense. As a concert in the Metropolitan, it will not only be one of the novelties of the season, but something extraordinary, combining, at it does, the thrilling beauty of a symphonic orchestra with the verve, spirit and power of an exceptional band of musicians, each a virtuoso in his art.

Louise Arnoux, mezzo soprano, diseuse, interpreter of folk songs in costume and lecture-recitalist, started another tour in Canada on Valentine's Day. She began with a concert at the Chateau Frontenac on February 14, then was heard at Lachine on the 15th, at Le Bon Theatre Limitée, Rimouski, on the 18th, and gave a lecture-recital at the Ritz-Carlton in Montreal on the 21st.

G. D. Cunningham, English organist, started on a trans-

continental tour, February 9, which will carry him from New York, where he has already been favorably heard, to Utica, Chicago, Colorado Springs, Ogden, Spokane, Portland, San Francisco, Palo Alto, San Jose, Los Angeles, back to Chicago, thence to Montreal, returning to New York on March 6. He will play in each of the cities mentioned, and his schedule is crowded to the limit.

Barbara Lull, violinist, now on tour, has recently played in Boise, Idaho, Spokane, Wash., and with the Portland Symphony Orchestra in Portland on February 4.

The press notices which Paulo Gruppe, cellist, brought back with him from his recent tour in Canada are impressive. From January 18 to 29 he gave concerts in Lachine, Montreal, Chicoutimi, Kenogami, Quebec and Rimouski. A free translation from Le Soleil of Quebec reads: "Gruppe is an artist, even to the depths of his soul." L'Evenement says: "His technique is perfect, his bowing of a great suppleness, and he draws from his instrument delicious sonorities. This violoncellist has a beautiful temperament; he lives his music." La Patrie states: "He possesses a profound sensibility and a delicacy of feeling which make an artist very estimable." Le Canada, Montreal, reports: "In the course of the concert he showed himself possessed of a large and powerful bow, a sonority very pure, and a tone the most agreeable."

**Apollo Club of Minneapolis Triumphs Under Direction of William MacPhail**

The one hundredth concert of the Minneapolis Apollo Club, which was organized on September 23, 1895, was given at the new Municipal Auditorium on February 13—William MacPhail conducting and Feodor Chaliapin, billed as "the world's greatest basso," as soloist. It was regrettable that Chaliapin was in bad voice and was often compelled to interrupt his singing to cough copiously, but nevertheless, all those present were glad to hear, and enjoy him.

The Apollo Club is a choral organization of which Minneapolis is justly proud. Mr. MacPhail is an ideal chorus director. He had drilled his forces so well that every nuance was sung as indicated by the gifted leader. The attacks were precise, the tonal balance of the various choirs admirable, and the Apollo Club under his efficient baton sang as one man, which in itself is the greatest tribute that could be paid the Apollos as well as Mr. MacPhail.

The opening group consisting of Bach's Now Let Every Tongue Adore Thee; Handel's Where'er You Walk and Beethoven's Creation Hymn, all impressively sung, awoke the enthusiasm of the thousands of auditors who practically filled the enormous new Municipal Auditorium. The interpretation of the various numbers by the Apollos was most impressive. Fine phrasing, nobility of tone, clear enunciation made for singing long to be remembered by all those fortunate enough to be on hand. The next group included Schubert's By the Sea; Mark Andrew's John Peel; Clarke's The Blind Ploughman and Maunder's Border Bal-

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WILLIAM MacPHAIL

lad, the spirit of which was superbly portrayed by the choristers, who minutely followed the desire of their conductor. The Apollos worked up telling climaxes as well as lofty pianissimos. The last group included Mark Andrew's Sea Fever; Eight Bells arranged by Mark Andrews and the Clang of the Forge by Coleridge-Taylor.

To conclude, the concert was a personal triumph for William MacPhail. He is a born leader and as effective with the baton as with the bow.

An occasion to be written in golden letters in the annals of the Apollo Club, which could not have celebrated its Centennial concert better both as to program and its execution.

**Dan Beddoe to Give Special Course**

Dan Beddoe, well-known Welsh tenor, who sang Handel's Messiah in New York on December 26 and thereby stirred up enthusiasm among the New York critics, has decided to devote the late spring and early summer to pupils who wish to do intensive coaching in the art of singing, but especially in the art of singing oratorio. When W. J. Henderson, of The Sun, says that "Dan Beddoe remains one of the seven wonders of the oratorio world," Pitts Sanborn, of The Telegram, says that "Mr. Beddoe's delivery of Handel's music was a model of execution and style;" Richard L. Stokes, of The Evening World, remarks, "What was amazing was the ageless flexibility of his throat and the youthful beauty of his voice;" Irving Weil, of The Journal, states, "He bears charmed vocal chords," and Oscar Thompson, of The New York Post, says of Mr. Beddoe, "His tone is actually steadier and smoother now than it was when New



DAN BEDDOE

York first heard him; the tenor's superb mastery of oratorio style, his remarkable diction, his skill in coloring words and phrases, and his effortless production inevitably placed at a disadvantage those who appeared with him,"—the enthusiasm of the pupils who come to the Cincinnati Conservatory of Music, in order to study with Mr. Beddoe, can readily be understood.

The six weeks between May 15 and July 1 are to be especially reserved for work of this sort, as a result of several requests that have come to Mr. Beddoe since his late success in the East for an arrangement of a period of coaching that will fit in between winter and summer seasons for singers doing professional work.

**Donald Pirnie for Atlantic City Series**

Donald Pirnie will sing on March 2 at the Chalfont-Haddon Hall, Atlantic City, appearing with Frieda Hempel and Erna Rubinstein. The same group of artists gave the first performance in this year's Biltmore musicales and made such a memorable impression that they were secured for Atlantic City.

**Hall Johnson Choir in Boston**

The Hall Johnson Negro Choir made its Boston debut at Jordan Hall on Saturday afternoon, February 16.

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## Chicago Opera Concludes Boston Run

Elly Ney, the Flonzaleys and Bobrovitch Give Delightful Programs—Orloff Soloist With Boston Symphony—Katherine Bacon With People's Symphony and Edith Mason With Conservatory Orchestra—Sears and Grossman Give Two-piano Recital

### THE MARRIAGE OF FIGARO, FEBRUARY 4

BOSTON.—One by one, each of the characters in Mozart's melodious comedy is given an opportunity to display his art, and advantage was taken in every case Monday night. The result was an extremely pretty vocal pattern woven lightly through the evening, enhanced this way by the charming scenery and costumes, and that way by the persons that inhabited them. Marion Claire, in the guise of Cherubino, was charming and youthful in appearance. She gained a large share of the evening's success. The same was true of Edith Mason and Eva Turner, who sang Susanna and Countess Almaviva respectively. Figaro himself, quaintly triggered out, was performed by Virgilio Lazzari. Bonelli took the Count, Claessens Marcellina, and Trevisan Don Bartolo. Don Basilio was sung by Jose Mojica, Antonio by Sandrini, and Barbarina by Meusel, Cavadore being heard as Don Curzio. That these one and all were in gratifying voice has been suggested. It only remains to be told that he who put them elegantly through their paces was Moranzoni. For this entertainment the Opera House was by no means completely filled, a fact which did not seem to impair the enjoyment even of the subscribers to the Circle.

### CARMEN, FEBRUARY 5

Hilda Burke, who aroused great wonder when she sang a short and nondescript part as La Pleureuse in Honegger's Judith, won additional honors here as Micaela, on Tuesday night. As often as she appeared before the footlights she was awarded an ovation. Her voice was not only rich, generous and delivered with feeling, but possessed of a power nothing short of amazing, especially considering the stature of the singer. Mme. Olszewska was the Carmen. Her voice was at its best, resonant, flexible, full of dark and subdued colors; histrionically she made a very satisfactory appearance. With Mme. Olszewska as the Gypsy girls, were Ada Paggi and Alice d'Hermanoy. Formich's splendid abilities stood him in good stead as Escamillo. Don Jose was taken by Rene Maisson, who gave a memorable piece of work, both vocally and otherwise. As the smugglers, Mojica and Defrere turned in a diverting performance, aided by Correnti as the Innkeeper. Sandrini was the fellow-sergeant, Morales; Cotreuil as Zuniga completed the cast. Polacco's reading of the score indicated how essential that function can be in an opera of the nature of Carmen.

### PELLEAS ET MELISANDE, FEBRUARY 6 (MATINEE)

On Wednesday afternoon the prima donna whom Huneker regarded as a genius quite apart from her singing, displayed herself as the gentle Melisande in Debussy's poignant work. Mary Garden (for it was no other) showed herself well

cast in the strange musical settings provided. Her vibrant voice woke distantly remembered echoes within her listeners, and her portrayal of the gentle heroine was as touching as of yore. Vanni-Marcoux, literally made for the part, was a tragic Golaud; voice and action portrayed the character to perfection. Against him set Mojica as Pelleas, and the material for a lively contrast of talents is provided. Little Yniold was attractively represented by Helen Freund. Kipnis sang Arkel, with incredible strength for such an impersonation; Maria Claessens was Genevieve; The Doctor given by Antonio Nicolich. Polacco conducted to the complete enjoyment of a capacity house.

### ORLOFF WITH BOSTON SYMPHONY

As soloist in Mozart's A major Concerto for piano and orchestra, Nikolai Orloff won the full approval of his audience on Saturday night. The work does not call for any great display of dazzling technic, but demands within a modest range the greatest nicety of touch, and an unhurried celerity. These the youthful performer supplied with undoubted success, particularly in the Presto. Although his playing was meticulously subdued to the ensemble, the audience singled Mr. Orloff out for prolonged and enthusiastic applause.

### TWO-PIANO RECITAL OF INTEREST

A second concert at Devon Court brought together on February 8 the coterie which enjoyed the debut of James Cherry last October 21. Lewis Sears, who acted as accompanist on that occasion to the young flute prodigy, Barrere's disciple, was present this evening as co-pianist in a number of duets with W. L. Grossman. Mr. Grossman was formerly associated with the MUSICAL COURIER as correspondent for this city. His appearance was in the nature of a debut. The program included Mozart's D major Sonata, Bach's Sicilienne (arr. Guy Maier for two pianos), and three of Brahms' Liebeslieder (ibid.). The efforts of the pair were warmly received.

### JOSEPH BOBROVITCH

With Amelia Tataronis as an accompanist of more than ordinary ability, Joseph Bobrovitch, tenor, presented himself in concert at Jordan Hall on Sunday. The program he offered was an interesting one, including Woodforde-Finden's Kashniri Song (Pale Hands I Loved Beside the Shalimar); and songs by Flotow and Tosti. His voice carried considerable volume, and was well-disciplined in the middle register.

### ELLY NEY

On February 12 Elly Ney, inspired self-taught pianist, gave pleasure to a large audience at Jordan Hall. The

program, consisting wholly of Schubert and Chopin, was one of which her mastery was evident. Mme. Ney belongs to the class of musicians who are perfectly certain at all times of the effect which they would produce; whose judgment in this respect is furthermore seldom at fault. The intuition of Mme. Ney seems always to be that of the composer. The numbers played Tuesday night were, of Schubert, the D major sonata and the Wanderer; of Chopin, a flock of cloudlike pieces, long and short, Barcarolle, Etude, Ballade, Polonaise, and added to in encores.

### THE FLONZALEY QUARTET

Of the last performance of the Flonzaley Quartet to be heard in this city, given on Wednesday night, little beyond what is customarily said needs to be written. For the first time in history, perhaps, the belated enthusiasm of Bostonians concentrated itself on this occasion, to greet the quartet with a sold-out house and a stage invaded by over 150 persons. On the program, a number by Smetana proved a rich novelty; Brahms and Mozart made up the remainder. Applause was persistent throughout the evening, and after the performance the quartet was feted at the Copley Plaza.

### KATHERINE BACON WITH PEOPLE'S SYMPHONY

An admirable exposition of the spirituality of Franck's ethereal Symphony took place at the Hotel Statler ballroom on Sunday. Katherine Bacon, distinguished English pianist, gave a rousing performance of Tschaikowsky's B flat minor piano concerto, admirably accompanied by the People's Symphony. The Francesca da Rimini fantasy overture by the same composer closed an enjoyable program.

### MASON SINGS WITH CONSERVATORY ORCHESTRA

Before an audience which included many New England Conservatory alumni who were her contemporaries at the music school, Edith Mason, soprano, of the Chicago Civic Opera Company, by courtesy of its management, sang arias by Mozart and Puccini to the accompaniment of the conservatory orchestra, Wallace Goodrich conductor, in Jordan Hall, on the forenoon of Friday, February 8. The occasion was the regular rehearsal of the orchestra, with which Miss Mason has previously sung.

Last week the first performance of Mr. Chadwick's Cortège was announced. At the afternoon recital on Saturday, February 9, a piano work by Arthur Foote of the conservatory faculty was played by Saima Laycock, of Salem Centre, New Hampshire. Other numbers were contributed by Anna Cheimitz, of Dorchester; Cyril Saunders, Lynn; George Humphrey, Mingo Junction, Ohio; Edwin Stuntzer, Attleboro, Mass.; Helena Drake, Houlton, Maine; Priscilla Duncan, Portsmouth, New Hampshire; Annie Acker, Mobile, Alabama; Helen Chamblee, Red Oak, North Carolina; Catherine Hebert, West Warwick, Rhode Island; Pierino di Blasio, Somerville, Mass.; Harriet Curtis, Erie, Pennsylvania.

A new work for piano, Awakening of Spring, by Dr. J. Albert Jeffery, of the conservatory faculty, published by a Boston firm, has been selected for the test piece in the 1929 Oklahoma Interscholastic Piano Contest, in which music students of four southwestern states take part; the competition is to be held at the University of Oklahoma, Norman.

B. M. F.

# MUNICH FESTIVALS

## 1929

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to

### AUGUST 31st



INTERIOR VIEW OF THE PRINCE REGENT THEATRE



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The Mastersingers of Nuremberg	July 23, August 4, 21, 31
Lohengrin	July 26, August 17
Parsifal	July 28, August 18
Tristan and Isolde	August 1, 23
The Ring of the Nibelungs	August 8, 10, 12, 14
The Flying Dutchman	August 6, 28

## W. A. MOZART:

The Marriage of Figaro	July 24, August 9, 22, 30
The Magic Flute	July 30, August 11, 26
Così fan tutte	August 2, 19
The Abduction from the Seraglio	August 7
Don Giovanni	August 15, 24

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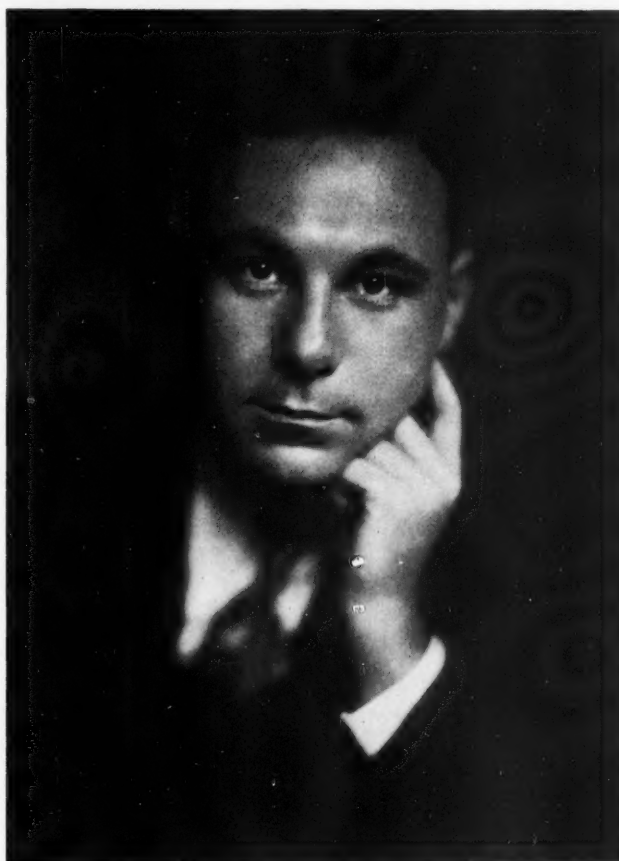
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*Linton Martin, Philadelphia Inquirer.*

"Authoritative and Convincing Musicianship."

*H. T. Craven, Philadelphia Record.*



## ABRAM CHASINS

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Ossip Gabrilowitsch, Conductor

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"In his Concerto which is his fourteenth opus, Mr. Chasins has made a radical departure from the tendencies of most composers of the present day. This lies first in the fact that he has not been afraid to write melodically, for his melodies are the outstanding characteristics of the composition. They are fresh and original. The work was splendidly performed by Mr. Chasins, who received a great ovation at the close, being recalled many times by the audience who showed more enthusiasm over the Concerto than over any similar new work for many seasons."—*S. L. Laciur, Philadelphia Public Ledger, January 19.*

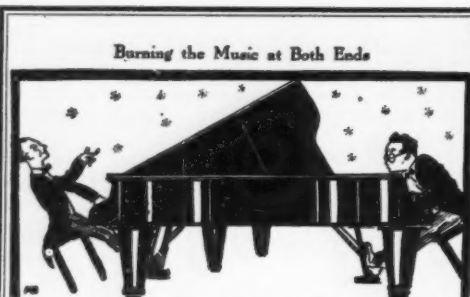
"The Concerto played yesterday has the vital quality of spontaneity and sincerity. Mr. Chasins plays with a firm and flexible touch, clear cut in technique, and animated by elements of persuasive poetry in the slow middle movement of his piano concerto, and by a great deal of impetuous exuberance elsewhere. His musicianship is marked by performance."—*Linton Martin, Philadelphia Inquirer, January 19.*

"Mr. Chasins is still in his twenties, but he has already acquired a technique of the highest order and an authoritative and convincing musicianship. He played brilliantly and with ease. In the final movement the concerto attains distinctive character and color and represents authentic creative talent."—*H. T. Craven, Philadelphia Record, January 19.*

"The latest work of the young pianist-composer shows excellent musicianship in conception and working out of detail. A placid poetic mood in the Andante is gracefully written in colorful romantic vein and reveals the imagination as well as the melodious instinct of the composer. The beginning yields to the full sweep of spirited energico movement. There are telling parts for the solo instrument and these stand out as played with marked skill. The vociferous applause was deserved by the composition itself and for the excellence of its performance."—*Philadelphia Bulletin, January 19.*

*Mr. Chasins is a member of the faculty of The Curtis Institute of Music.*

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## New York Concerts

February 11

### Philipp Scharf

A large and friendly audience greeted Philipp Scharf, violinist, at his New York debut at Carnegie Hall. Except for a slight nervousness in his first number, the Brahms sonata in D minor, Mr. Scharf's playing was characterized by a facility and smoothness of tone that clearly marked him as an artist of considerable ability. In addition to the Brahms work, the program consisted of the Vieuxtemps concerto in D minor; the Vitali-Auer Chaconne; Kreisler's Shepherd's Song; the violinist's own arrangement of a Chopin Waltz; the Debussy-Hartmann The Girl with the Flaxen Hair, and the Wieniawski Polonaise in A major. In the performance of these numbers, a fluent technique, attractive tone coupled with seriousness of purpose, gave pleasure to the listeners.

Everett Tutchings, as accompanist, gave excellent support at the piano.

### Dorothy Lewis

At Steinway Hall on Monday evening, February 11, Dorothy Lewis, a young pianist, was heard in a recital which gave much pleasure to her listeners. Beginning her program with the English Suite in A Minor No. 2 by Bach she continued with a Sonata by Beethoven, compositions by Graun, Chopin, Leschetizsky, Mendelssohn and concluded with a composition by Schubert and two numbers by Liszt. In her playing Miss Lewis displayed much technical skill; her interpretations showed careful preparation, and altogether she has the fundamentals of a successful pianist. Miss Lewis is one of the several pupils of David Zolish who are playing professionally with success.

### Emmanuel Zetlin and Frank Sheridan

When two artists of rank join forces in an unselfish and wholehearted ensemble the result is likely to be chamber music worth hearing. Such was assuredly the case at the sonata evening which Emmanuel Zetlin and Frank Sheridan gave before an appreciative audience in Town Hall. Mr. Zetlin is known to New York concert-goers as a violinist of the highest accomplishment—Mr. Sheridan as a sterling pianist. On this occasion they merged their individual characteristics in an earnest desire to play chamber music as it should be played, and they succeeded notably. Max Reger's Suite in the Old Style, Pizetti's Sonata in A major and Beethoven's in C minor received performance that it would be difficult to excel. Perfect accord, gratifying clarity, ingratiating tone quality, brilliance, and last and most important, entire subjugation of ego to the demands of the compositions were in evidence, and gave a high degree of musical enjoyment. It was a most laudable exhibition of earnest and genuine musicianship, the like of which is all too infrequent.

February 12

### Clara Rabinovitch

Clara Rabinovitch's second piano recital, at Town Hall on Tuesday evening, February 12, was well attended and well appreciated. This young lady, as has been said in these columns before, is extremely gifted and with each hearing she increases the favorable impression made previously. This time she chose an all Chopin program, playing the ballades in G and F minor; the B flat minor sonata, and nocturne in C minor; Three Mazurkas, F sharp minor, A minor and C major; two etudes in E major and C sharp minor and the Berceuse and Scherzo in B minor. In these interpretations she was highly successful. Again there was revealed a facile technique, good even tone and a fleetness of fingering that is remarkable. Her playing had its brilliant moments and its moments of caressing tenderness. There is much in the playing of Miss Rabinovitch to keep one interested and delighted. And the audience remained that way to the end, when encores were demanded.

### Una Bates

Una Bates, an English soprano, made her New York debut at Town Hall on February 12, displaying a voice of decided beauty and a distinct gift for interpretation. She has an attractive personality, and her stage manner is pleasant and appealing. With the sympathetic assistance of Lester Hodges, her accompanist, she sang classic melodies by Bach and Mozart, one of these being the aria from Il Re Pastore by Mozart with the violin obligato played by Leslie Taylor; German Lieder by Schumann and Brahms, a group of French songs, and a group of English songs. The imaginative qualities of her musicianship were especially notable in the French group, which seemed grateful to her, and the English songs also were enjoyable. As an intimate singer Miss Bates has gifts of a rare sort and proved herself to be altogether charming. The quality of her tone was smooth and velvety. She was well received by a good-sized audience.

### Ganna Walska

The long expected New York concert debut of Ganna Walska took place on Tuesday afternoon of last week at Carnegie Hall, before a large audience including many notables of the fashionable world and of the musical profession.

Mme. Walska, attired simply, in a long, white, classically flowing gown, and wearing no jewels, presented an engaging picture. Her manner and bearing too matched her gown, for they were modest, appealing, and dignified.

The program consisted of two arias from Bach cantatas (including the Coffee Cantata) Caro Mio Ben, Giordano; Violette, Scarlatti; Das Veilchen, Mozart; Wiegenlied, Mozart; Un Moto di Giola (Marriage of Figaro), Mozart; Die Post, Schubert; Der Nussbaum, Schumann; Die Forelle, Schubert; Vergebliches Standchen, Brahms; Snegourouchka (aria), Rimsky-Korsakoff; Comment disaient-ils, Liszt, and In the Wide, Clear Sky, Niewiadowski.

The foregoing list of numbers was accompanied at the piano with his usual art by Walter Golde. In the Coffee Cantata aria, Ernest F. Wagner contributed a well played obbligato on the flute.

The foregoing list represents an exacting task for any



VIRGIL THOMSON AND GERTRUDE STEIN, Mr. Thomson's *Capital, Capitals*, a work for four men's voices and piano, to the text by Gertrude Stein, will be introduced to the public at the second Copland-Sessions concert at the Little Theater, New York, on February 24. It will be sung by Harold Dearborn and Frank Hart, tenors; Baldwin Allan-Allen, baritone, and Hildretto Martin, bass, with the composer at the piano. Mr. Thomson is American born, but has been a resident of Paris since 1925. He explains the text of *Capital, Capitals*, as representing a conversation between the four capitals of Provence: Aix, Arles, Avignon and Beaux, saying, "it isn't about anything, any more than any pleasant conversation is about anything, although mention is made of various subjects which capitals might be likely to talk about if they talked, such as weather, the seasons, visitors, geography and mountains."

singer and Mme. Walska showed her high ideals and serious vocal intentions with such a selection of songs.

It was clear at once, in spite of evident nervousness at the start of her concert, that the interesting lady possesses a voice of real substance and quality and that she directs it with taste and intelligence. Her delivery reveals sincerity and skill in the employment of nuance, tone, and interpretative purpose. She has feeling and modal variety.

Some of the Walska high tones lacked sweetness and a deeper note of authority would have been desirable in the two compositions by Bach. In the Mozart pieces the singer had not yet conquered her trepidation but the German Lieder were done with real charm, stylistic atmosphere, and correct management of voice, although the German diction reflected a decidedly foreign accent.

One of the outstanding achievements was the performance of the Russian aria, in which convincing dramatic tendencies came to light.

A most responsive attitude was evident from the very critical audience and as the recital progressed, the hearers warmed strongly toward Mme. Walska and rewarded her with long continued applause. She sang three encores and could easily and justifiably have accepted more.

Huge floral pieces were presented during an intermission. Mme. Walska's husband, Harold McCormick, occupied a box, and had as his guests, the Grand Duke Alexander, of Russia, Mr. and Mrs. Adamo Didur, Mrs. Helen Fountain, Richard Ordynski, and others scattered through the house.

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were many singers, including Mme. Jeritza, Gladys Axman, Anna Fitzu, Marie Rappold, Alma Clayburgh, Anna Case, Alice Nielsen, Florence Macbeth and Hope Hampton.

Mme. Walska has concluded her American tour but will reappear in a series of recitals in this country during 1929-30.

February 13

**Giacomo Quintano**

Giacomo Quintano presented what he termed an "historical recital" at Carnegie Hall. Mr. Quintano has long been known in the musical field as an earnest and idealistic violinist who finds through the medium of his violin the means of expressing some very beautiful thoughts and some wide knowledge. His having seriously and widely studied the literature of the violin was brought to the public's attention by the quality of Mr. Quintano's program; he listed many of the old masters who are not often featured on programs, and for this one must be grateful to the artist, as these composers were presented with a delicate attention to their style. They included a seventeenth century sonata by Geminiani; concerto by Mozart; sarabande by Corelli; aria by Pire; minuetto by Boccherini; fantasia by Vieuxtemps; tarantella by Saint-Saens and a very charming piece, in keeping with the spirit of the program, by Mr. Quintano.

The violinist gave the Mozart and Geminiani works a truly classic interpretation; they brimmed over with the gaiety of the composers and preserved a certain clean, precise form which render this type of composition so truly delightful. It was with pleasure that in the pieces of Saint-Saens and Vieuxtemps the listeners heard a suavity and broadness of

tone, definite points which marked the dividing line in his choice of schools. It was in these numbers also that the artist took advantage of his opportunities to display a certain underlying current of emotional warmth.

During the entire evening Mr. Quintano was heartily applauded by an audience that filled the hall to capacity, and he was presented with many beautiful floral wreaths by his compatriots. After the concert the Sons of Italy gave Mr. Quintano a silver loving cup in recognition of his art.

**Mrs. Edwin Franko Goldman**

The Wagner music-dramalogues given by Mrs. Edwin Franko Goldman at Aeolian Hall continue to be an interesting feature of the New York music season. On February 13 the opera under discussion was the second of the Ring, Die Walküre. Mrs. Goldman described this drama in her customary graphic style, and was assisted by Hertha Harmon, soprano, and the transcriptions of the Wagner music played on the Duo Art.

**Alton Jones**

It is comforting to hear a pianist of poise such as Alton Jones, who played his annual recital at Town Hall on Wednesday evening, February 13. There is a sureness about his playing owing to a superb technic that makes one really sit back and enjoy his interpretations. A beautiful tone and much musical intelligence are other qualities. He can also put delicacy of feeling into his playing as neatly as he can power and vigor when so demanded. As on former occasions Mr. Jones gave unalloyed pleasure and in return the attentive

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listeners gave him warm applause and demanded several encores. The program included: impromptu Schubert, intermezzo and ballad (Brahms); sonata, in G minor, op. 22 (Schumann), two Chopin etudes and the F minor fantasy, toccata (Ravel) and two Dohnanyi pieces.

February 14

**Oratorio Society of New York**

On Thursday evening the Oratorio Society of New York, under the direction of Albert Stoessel, gave a private concert for its members and subscribers with the assistance of a string orchestra of the Graduate School of the Juilliard Foundation; Eleanor Crofts, soprano; Charles Massinger, tenor; Jacques Pillois, composer-pianist; Alfred M. Greenfield, pianist, and Hugh Porter, organist. The program included an arrangement by Albert Stoessel of three chorales and two chorale preludes by Bach, entitled A Festival Prelude; Handel's Concerto Grosso in B minor; pieces by Gib-

(Continued on page 22)

# EDWARD JOHNSON

As

**"DON JOSE" in CARMEN,****"Thrillingly Fervent, His Voice Was Beautiful"**

"Mr. Johnson sang Don Jose for the first time this season. He was every bit the romantic hero, a fine figure of man and whether he sang in thrillingly fervent scenes or those of romantic restraint, his voice was beautiful and contenting."—Grena Bennett, *N. Y. American*, Feb. 1st, 1929.

"Mr. Johnson was in fine voice and impassioned mood."—*N. Y. Herald Tribune*, Feb. 1st, 1929.

"Mr. Johnson's finely artistic impersonation of the Spanish soldier earned his share of recalls."—*New York Times*, Feb. 1st, 1929.

"The same delightful Don Jose in voice and acting as before."—*N. Y. Eve. Post*, Feb. 1st, 1929.

"His portrayal of the romantic Don Jose was of artistic proportions, both vocally and histrionically."—*N. Y. Eve. Sun*, Feb. 1st, 1929.

**Metropolitan Opera Company****SEVENTH SEASON—1929**

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## Berlin

(Continued from page 7)

edge of Stravinsky the question arises whether his early works, such as *l'Oiseau de Feu*, *Petrouchka*, do not really contain this composer's most valuable contributions to music; whether his later parodistic experiments and chain of varying mannerisms are not much weaker. Anyway, the suite of *l'Oiseau de Feu*, in its revised, second edition, must certainly be accorded the honorary title of masterpiece.

## WALTER CONDUCTS TARAS BULBA

Bruno Walter's fourth symphony concert included Tchaikovsky's fourth symphony, brilliantly played by the Philharmonic orchestra. Walter lent his art of conducting and the weight of his authority to Janacek's orchestral rhapsody, *Taras Bulba*, heard for the first time in Berlin on this occasion, though it was composed about ten years ago. In this work Janacek does not follow the path of ordinary illustrative music so often employed in symphonic poems. He knows how to make his subject matter (taken from Gogol's famous novel) productive of absolute music of a high artistic level. As always in his music, so here, too, a popular tone characterizes the score. But it also interests the professional musician with its brilliant, original color and clever workmanship. Celestino Sarobe, the Spanish baritone who has so quickly acquired celebrity in Berlin, was the soloist of the concert, his glorious voice and highly cultivated vocal art giving it a sensational aspect.

Leopold Reichwein, highly esteemed for many years as an orchestral conductor both in Vienna and Bochum, recently appeared for the first time before the Berlin public. His interpretation of Bruckner's third symphony showed a conductor of superior powers, intellectually as well as musically. Down to the last detail every bar of the symphony received its due in tonal effect and expression, nor did he lose sight of the work as a whole. The loftiness, the ecclesiastic splendor, the melodic beauty and peculiar rustic

humor of Bruckner's music were all convincingly brought out.

## FOUR BRAHMS' CONCERTOS IN TWO WEEKS

The soloist, Martha Linz, had to face the fact that the Brahms violin concerto, which she played, had been performed not only by Kreisler but by Bronislaw Huberman and Adolf Busch as well, all four performances having taken place within a fortnight. Though one might suppose her to have been handicapped by these formidable predecessors, she nevertheless succeeded in holding her own and profoundly impressed her public by the vigor, energy, expressiveness and technical finish of her playing.

Louis Spohr, once a world famous artist, is now almost forgotten except for a few violin concertos, studied by all professional violinists at least, though rarely played in public any more. It was an agreeable surprise, therefore, to hear one of his entirely unknown works and to find that it is worth a hearing even in our day. The Klingler Quartet, one of the celebrated German chamber music organizations, revived Spohr's concerto for string quartet with orchestra (A minor, op. 132) with such success that they could safely repeat it. What cleanly written, well shaped, sincere and charming music!

## AUSTRIAN COMPOSERS

The Union of Austrian Composers gave a concert during the second half of January, presenting new works by Karl Weigl, Wilhelm Grosz, Egon Wellesz, Hans Gál and Joseph M. Hauer, a series of highly respectable compositions, though hardly containing any piece of extraordinary quality. Weigl's string quartet is noble and cultivated, though not particularly individual, music in a moderately modern style. Wellesz' suite for cello solo (excellently played by Nicolai Graudan) is interesting in many points, but not by any means representative of Wellesz' artistic aims. Hauer's five chamber pieces for string quartet, piano and harmonium show, like most of Hauer's compositions, his positive qualities and the inevitable shortcomings of his peculiar new constructive method, side by side. Gál contributed a well-built and impressive toccata for organ and Wilhelm Grosz a series of Jewish popular songs.

## BACHAUS PLAYS AGAIN

Wilhelm Bachaus' piano recital was a genuine artistic event. In a Beethoven program he showed a pianism that is unsurpassed in its technical brilliance and in its soundness and simplicity of interpretation. The American pianists, Edith Heinlein and Edgar Shelton, made successful debuts, both excelling in Schumann compositions, revealing reliable, well developed technical powers and the valuable gift of interesting a public by a vivid and impressive manner of interpretation.

Ruth Welsh, an American singer, gave successful recitals in Berlin and in Cologne, assisted by Coenraad von Bos. Her fine soprano voice and her cultivated singing rendered her performances attractive to an unusual degree.

## ANTHEIL (AND SOPHOCLES)

George Antheil has returned to Berlin, having received the honorable commission to write incidental music for the performance of Sophocles' *Oedipus* at the Berlin State Theater. These extremely successful performances, coming under the jurisdiction, as it were, of the literary critic, have been made inaccessible to the musical critic. Thus this scribe cannot say from personal experience what part Antheil's music plays in the really popular success of the Greek tragedy. The musical critics of the Berlin press ignored the event altogether, but from the literary criticisms so much, at least, may be gathered that Antheil's music is based primarily on rhythmical effects and failed to evoke a scandal, unlike some of his former efforts.

## COLOGNE HEARS NEW ERDMANN CONCERTO

In Cologne Eduard Erdmann's new piano concerto, op. 15, was recently played for the first time by the composer. Erdmann has been one of the most potent factors in the rise of the revolutionary music of the youngest generation after the war. He made an excellent start as a composer

by writing a symphony which was received with enthusiasm by the young people at the Weimar festival in 1920. Since then, however, the composer Erdmann has been forced somewhat into the background by the energetic efforts of his rivals Krenek, Hindemith, Weill and others.

Whether the new piano concerto will help Erdmann to fortify his position as a composer seems doubtful. He has not yet been able to free himself from the fatal Schönberg influence, which his more fortunate young colleagues have already managed to shake off. The phantom of atonality has not yet lost its seductive but pernicious charm for him. Thus his concerto, though it deeply offended the ears of the average listener, can hardly be classed with the dernier cris. Cologne reports dwell far more on his pianistic achievement than on the questionable musical substance of his composition.

## MUSIC A LA EL GRECO

In Munich Dr. Friedrich Munter, conductor of the popular symphony concerts, gave the first performance in Germany of Inghelbrecht's *Invocations Symphoniques*, entitled *El Greco*. Inghelbrecht, at present an orchestral conductor of the Paris Opera Comique, was inspired to write this work by the impressions he gained from different paintings of El Greco and in so far his composition resembles Respighi's *Trittico Botticelliano*. Inghelbrecht's orchestral suite is described as a mature work of art, showing the hand of a master craftsman, though not an extraordinary creative power.

## MAAZEL IN BERLIN

Marvin Maazel, a pianist of rank, has been heard recently in Munich, Berlin and other cities. Pianistic accomplishment of an unusually high degree has everywhere been recognized in his playing. His Berlin program which comprised works by Beethoven, Brahms, Chopin and Liszt, gave the gifted American opportunity to display the exceptional pianistic qualities that have won recognition for him wherever he has appeared. To a technician that fears no obstacles he adds a genuinely musical nature, which is reflected in warmth of tone, interesting readings and wealth of nuance. He is to give a second recital at an early date.

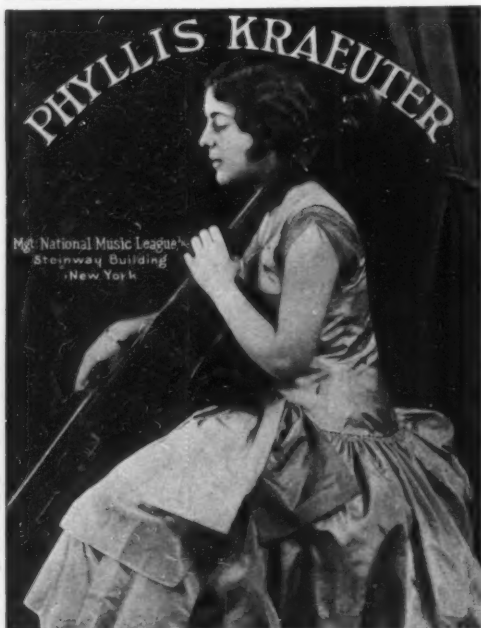
Bruno Hinze-Reinhold, director of the Weimar Conservatory, and a prominent pianist as well, as teacher, played a number of modern pieces in his Berlin recital, besides Schumann and Chopin works which he performed with as much pianistic proficiency as cultivated taste. Smaller pieces by Prokofiev, Palmgren, Wladigeroff, and Joseph Haas' melodious and amiable *Deutsche Reigen* und *Romanzen* (op. 51) made up the modern part of the program.

HUGO LEICHTENTRITT.

## Martha Baird Has Special Hand-Warming \* Invention

Martha Baird, young American pianist, who has made such a big success in England and on the European continent that she makes her home in London, is now making her annual tour of the United States. She already is booked for several engagements in this country next season, including appearances with some of the big symphony orchestras.

Miss Baird is the owner of a pair of hand-warming bags, made especially for her, because of the extreme cold in the



## ELLY NEY

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Leopold Schmidt in *Berlin Tageblatt*—1924.

## A TRIUMPH IN LONDON

*London Observer*, Jan. 27, 1929.—"The Beethoven was a thrilling experience. The smaller Schubert pieces were given as fine a performance as it may be hoped ever to hear. Mme. Elly Ney's piano-forte recital was a remarkable exhibition of skillful performance and just interpretation."

*London Morning Post*, Jan. 25, 1929.—"Miss Elly Ney was able to charge the 'Wanderer' piano Fantasia, of Schubert, with electricity: the lovely lyrical episodes glowed again with shy warmth; the many lively ones seemed to give off trains of sparks."

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MARTHA BAIRD  
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concert halls in England, which have no central heating plant as in the auditoriums in this country. At a recital which Miss Baird gave in Leeds, the audience of over two thousand people sat huddled in coats and wraps while the pianist shivered in a light concert frock. Many experiences similar to this one resulted in these hand-warming bags. They are made of velour and consist of two compartments, one for a small hot-water bag, and the other a partition for the hands. When she arrives at the concert hall, Miss Baird slips her hands into the bags and in a few minutes is ready to attack the key-board with her accustomed alacrity and skill. The bags are of convenient size to carry in a small package, being only six inches long, and all that is necessary, as Miss Baird says, is to "add hot water and serve."





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## Latest Notices

*San Francisco Examiner, February 8, 1929*

### 10,000 ACCLAIM NOTED BARITONE

By ADA HANIFIN.

Reinald Werrenrath was guest soloist at the Municipal Concert last night at the Civic Auditorium. There were fully ten thousand in attendance. Frederick G. Schiller was guest conductor with the Pacific Saengerbund, leading that singing body in two numbers sung a capella, and a Wagnerian number, a selection from the "Feast of the Grail" from "Parsifal" with orchestra. The rest of the program was under the guidance of Alfred Hertz.

Werrenrath has grown in vocal grace since he last appeared here. I doubt whether his fine baritone was ever heard to better advantage. He sang the "Vision Fugitive" from "Herodiade" and Wotan's Farewell and Magic Fire Spell from "Die Walkure." The Massenet number, that amorous air beloved by baritones, he interpreted with fine emotion and appreciation for the text. The Wotan number disclosed his growth in vocal and artistic stature. He met the heavy requirements of the music with apparent ease, revealing dramatic depth and admirable breath control.

The Pacific Saengerbund, a male chorus of about 250, was at its best in the two German songs sung a capella. Here Director Schiller had his men well under

*Salt Lake City Tribune, February 2, 1929*

### Noted Baritone Wins Acclaim In S. L. Concert

With seductive timbre of voice, a masterful sense of interpretation and musical understanding and with powerfully dramatic accentuations, Reinald Werrenrath, distinguished American baritone, went even beyond musical anticipation in Salt Lake Friday evening at his concert in the assembly hall.

To those who have heard Mr. Werrenrath in previous concerts, his offerings Friday evening meant their reiteration of unstinted praise, not only over the rare quality of the soloist's voice, but over the way he seemingly must inevitably lead his singing intelligence on to unqualified victory. To those who had heard only Mr. Werrenrath's phonographic records with pleasure, the privilege of listening to him first hand meant a veritable treat.

A description of Reinald Werrenrath's voice is superfluous. For its quality has been far too well known, recognized and admired these many years that he has been before the music public of America. By the artistic merit found in all the work he has done on the concert platform this baritone has niched out an individual place for himself in American musicianship.

(Facsimile Reprints)

# WERRENATH

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## New York Concerts

(Continued from page 19)

bons and Morley; Spanish Choral Ballads arranged by Kurt Schindler, a Catalonian folk song arranged by Joan B. Lambert, and songs by Fauré and Pillois, the latter accompanied by the composer. The music was altogether of an intimate character and as such gave much pleasure. It was beautifully given, and the evening must be characterized as one of the most pleasant that has been planned this season by Mr. Stoessel.

## Philharmonic-Symphony

Ossip Gabrilowitsch's last appearance (but one) as guest conductor in this season's Philharmonic-Symphony schedule was dedicated to Beethoven. The first and fifth symphonies constituted the program, which was repeated on Friday afternoon. The contrast between the two works, the vernal C major and the profound C minor, was admirably brought out by the consummate musicianship of the conductor of Detroit's symphony orchestra. Inspired by their eminent leader the work of the players was at its highest level.

## Maria Theresa

At Carnegie Hall, in the evening, Maria Theresa, one of the original "Isadorables," gave a "dance festival" in memory of Isadora Duncan. An audience of large proportions

followed with pure delight the graceful, artistic and impassioned choreographic delineation of Beethoven's Eroica Symphony, Vivaldi's Primavera and a suite and concerto by Bach. Alone she held the stage throughout the evening, and by her imagination, feminine charm and profound interpretative gift and masterful technic in plastic projection precluded even an instant of ennui. Art of the highest kind!

February 15

## Roosevelt Musicale

On Friday morning, Elisabeth Rethberg was the soloist for the third musicale of the Misericordia Hospital series, under the artistic direction of Rhea Silberta. The ball room of the Hotel Roosevelt was filled and the audience from start to finish was completely under the spell of the charming Metropolitan Opera singer. Rethberg was at her best upon this occasion and sang in glorious voice.

She opened the program with the aria of Suzanne from Nozze de Figaro (Mozart), exquisitely done and followed by the Mozart Hallelujah which was well nigh perfect. Rethberg's voice was marvelously fresh and clear, even at such an early hour, and she sang with all the fluent tone and ease for which she is noted.

The second group began with Hahn's A Chloris and included Fourdrain's Le Papillon and the Jewel Song from Faust. The Fourdrain was charmingly sung and the Faust with a sparkling brilliance that quite swept the audience off its feet. An encore by Debussy resulted.

With each group Rethberg continued to delight. If one thought the French one the most enjoyable, then the same idea seemed to apply to the German, consisting of a beautiful combination of songs, beautifully sung. They were: Staendchen and Ave Maria (Schubert), Auf Fluegeln des Gesanges (Mendelssohn), Staendchen (Strauss), Phyllis Has Such Charming Graces (old English), By a Lonely Forest Pathway (Griffes), An Old Song (Buchanan) and A Spring Fancy (Densmore) with Vissi d'Arte from Tosca (Puccini) bringing the printed program to a close; but there were encores. The audience appeared to be fascinated by the beauty of the singer's voice and the mastery of her art. Viola Peters furnished sympathetic support at the piano.

## Ethelyn Dryden

Undeniable talent was displayed by Ethelyn Dryden in her New York debut recital at Town Hall last Friday afternoon. Miss Dryden is a young American pianist, a native of Maryland. She had her early musical training at Peabody Conservatory with Emmanuel Wad, and for the past four years she has been a pupil of Josef Lhevinne at the Juilliard Graduate School. Although Miss Dryden has played in a number of the larger cities, this was her first appearance in the metropolis. She included on her program numbers by Bach, Schubert, Brahms, Chopin, Granados, Debussy, Rachmaninoff and Balikareff, all of which were played with a thorough understanding of the content of the music.

February 16

## The League of Composers

At the second concert of its sixth season, the League of Composers at Town Hall, on February 16, presented a sonata for piano by Karol Rathaus and music by Aaron Copland, Mario Castelnuovo-Tedesco and Arnold Schoenberg. The Rathaus sonata, which was played in the magnificent manner which Walter Gieseking has made familiar, proved to be a modern imitation of romantic pianism. In spite of the dissonances or atonality or whatever it is to be called, it certainly suggested the days of Chopin and Liszt. Copland's contribution to the evening consisted of Variations on a Jewish melody, for piano, violin and cello, played by Walter Gieseking, O. Onnou and R. Maas. It was in Mr. Copland's familiar style, and more than that need not be said. Mr. Gieseking then played the Dances of King David by Mario Castelnuovo-Tedesco, which was the high spot of the evening, unless perhaps the high spot was Schoenberg's Second String Quartet with Voice, which was played by the Pro Arte Quartet, assisted by Ruth Rodgers. The Pro Arte Quartet is a most efficient organization, and Miss Rod-



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who will conduct a master class for singers and teachers this summer at the Denver College of Music, Denver, Colo., for five weeks, from July 1 to August 3.

gers assisted it in a most lovely production of Schoenberg's beautiful music.

## June Wells and Gizi Szanto

June Wells and Gizi Szanto demonstrated at their recital at Town Hall last Saturday afternoon that they have unquestionably placed themselves in the front rank of two-piano recitalists. They made their debut in the metropolis a month ago with such success that a second appearance was arranged for February 16, and again both artists played with such technical skill and fine musicianship as to verify the excellent impression created at their former recital. The program presented on Saturday contained some numbers which were heard previously, such as the Bach-Bauer Prelude and Fugue in C minor; Turkish March from the Ruins of Athens, which was given a brilliant performance, and the Liszt Les Preludes, arranged for two pianos by the composer. Among other numbers were the Schumann Andante und Variationen, op. 46; two pieces from The Masked Ball, Selim Palmgren, and Sicilienne, Bach-Maier, all played with fluency, precision of attack, and such a beautiful blending of tone as to make the program thoroughly enjoyable as well as impressive.

## "Tales of Hoffmann" (Charlotte Lund)

The Martin Beck Theater was crowded to capacity on Saturday morning when Charlotte Lund and her recital opera company presented Tales of Hoffmann by Offenbach for young people. The children were extremely well behaved and responded politely to the questions put them by Mme. Lund from the stage. Mme. Lund's opera recitals have been reviewed numerous times in these columns; on this occasion she proved as successful with her junior audiences as she is with their elders. To be sure the opera was not given in its entirety, but enough of it, along with the story, and the assistance of a capable group of dancers, to make it highly entertaining and instructive.

Henry Learned sang the role of Hoffmann, revealing a voice of agreeable quality which he used with taste; H. Wellington Smith sang the third act solo of Dapertutto admirably, and Virginia Fickling and Mme. Lund sang the Barcarolle beautifully, the voices blending perfectly. Wilma Miller, singing the parts of Olympia and Antonia, did not fair so happily. Her top notes sounded shrill. Aleta Dore was the premiere danseuse and also trained the ballet, who performed admirably. Allen Robbins' Ensemble Orchestra furnished the music.

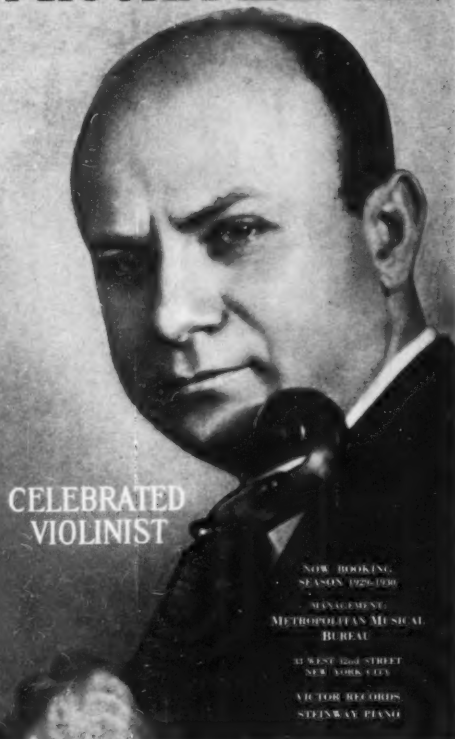
The performance was repeated on Sunday afternoon, and both were under the auspices of the New York Opera Club and the Junior Opera Club, of which Mme. Lund is the founder-president. This talented artist deserves credit for this educational work she is doing so capably.

## Philharmonic-Symphony Orchestra

The Saturday evening and Sunday afternoon concerts found the Philharmonic-Symphony under the baton of Bernardino Molinari for the first time this season. The program on both these occasions consisted of compositions by Vivaldi, Beethoven, Malipiero, Respighi and Stravinsky. This varied array of music was interpreted by the gifted Roman with the skill and understanding that have gained him the popu-

(Continued on page 24)

## MISCHA ELMAN



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from

January 13 to March 3

Gigli holds audience spellbound with marvelous voice.—*Brockton Daily Evening Enterprise*.

♦ ♦ ♦

Gigli thrills his hearers with his magnificent dramatic voice.—*The Brockton Times*.

♦ ♦ ♦

Gigli's voice powerful though sweet. Most artistic tenor living.—*Richmond Times-Dispatch*.

♦ ♦ ♦

Gigli has greatest voice of present age.—*Washington Post*.

♦ ♦ ♦

Gigli's voice is flawless.—*Washington Herald*.

♦ ♦ ♦

Only by listening to Gigli can one fully appreciate the art of singing.—*Hazleton Sentinel*.

♦ ♦ ♦

Metropolitan tenor reveals glorious vocal equipment. So many encores came that it was impossible to keep count.—*Pittsburgh Press*.

♦ ♦

It was another Gigli feast with a long printed program and a still longer list of marvelous encores.—*Pittsburgh Post-Gazette*.

♦ ♦

Gigli sang to packed house. Gigli is the most intelligent singer among living Italian tenors.—*Pittsburgh Sun-Telegraph*.

♦ ♦

Once heard, the voice of this great master singer, it is never forgotten. "Ridi Pagliaccio" was a mighty and magnificent piece of work. Gigli is possessed of voice incomparable and a vitality supreme that are amazing.—*The Dayton Herald*.

♦ ♦

Gigli is a true genius. His great singing and marvelous personality win huge audience.—*Dayton Journal*.

♦ ♦

Gigli charms with his magic voice. His voice is glorious and it charms those who have the fortune to hear it. Gigli's voice is vibrant, caressing and musical in all its range.—*World-Herald, Omaha, Neb.*

♦ ♦

Gigli scores triumph in concert here. The quality of his voice is of pre-eminent beauty, the range extensive and the high tones of resonant magnitude.—*Omaha Bee-News*.

♦ ♦

Gigli is the ranking tenor of the day. The review of the concert should read: "Gigli sang as only Gigli can sing."—*Milwaukee Journal*.

Crowd of three thousand hears Gigli surpass Caruso. After this concert it is easy to understand why New York turns out 'en masse' whenever it is a Gigli night at the Metropolitan. Such a voice would charm the lost in Hades, for if anything, it is even lovelier than Caruso's.—*Milwaukee Sentinel*.

♦ ♦

Gigli charmed an audience which filled the Auditorium with luscious notes of one of the most beautiful voices in the world.—*Wisconsin News*.

♦ ♦

Those present in the Orchestra Hall heard the voice of an angel when they listened to Gigli.—*Chicago Daily Tribune*.

♦ ♦

For suavity, variety of color, beauty of emission and fine sense of melody, Gigli's singing was phenomenal.—*Chicago Daily Journal*.

♦ ♦

Gigli in glorious voice, high notes that soared and rang, applause after everything he sang, encores aplenty, a tremendous success.—*Chicago Eve. American*.

♦ ♦

Enthusiastic audience compares Gigli to Caruso. Hall packed to capacity. Gigli's tenor voice incomparable.—*Chicago Daily News*.

♦ ♦

The large audience rose to its feet without urging, waved programmes and handkerchiefs at the genial young tenor. Gigli's first concert here will not be his last. There was no mistaking Dallas' judgment of him.—*The Dallas Morning News*.

### Further Engagements

February 11—Houston, Tex.  
February 14—Memphis, Tenn.  
February 16—Columbus, Miss.  
February 18—Birmingham, Ala.

February 21—Tampa, Fla.  
February 23—Palm Beach, Fla.  
March 1—Toronto, Can.  
March 3—Boston, Mass.

MARCH 6—RETURN TO METROPOLITAN UNTIL END OF SEASON  
MARCH 17—CENTURY THEATRE, NEW YORK

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## New York Concerts

(Continued from page 22)

larity which he enjoys in America, and was heard by an audience which filled Carnegie Hall and included a goodly number of standees. The Vivaldi work, Autumn, from The Four Seasons, was given for the first time in New York, and Malipiero's Pause del Silenzio received its initial performance by the Philharmonic-Symphony. A tumultuous reception was given both these innovations, but the most notable playing was in Respighi's Pines of Rome, which was given with a wealth of imaginative feeling and a quality of local color which perhaps only a Roman conductor can bring out in this piece.

## N. Y. Chamber Music Society

A distinctly aristocratic audience, including also many musical people, listened to the N. Y. Chamber Music Society. Carolyn Beebe, founder and pianist of the evening, at the February 17 concert, Hotel Plaza grand ballroom. The close attention of this audience, its entire absorption in the music, paid compliment to the varied offerings of the evening, beginning with Mozart's F major quartet, for oboe, violin, viola and cello, played in such manner as to bring all of the freshness and fragrance of Spring with it. Pastoral effects, shepherds gay, mountain atmosphere—all are in this music. Alfredo Casella's Serenata, (manuscript, prize-winning work, Philadelphia Music Fund Society, 1928) was a very arresting number, full of color, the trumpet giving it martial touch, with clarinet, bassoon, violin and cello playing their parts, in Oriental atmosphere, with tom-tom sounds in the minut; the intense nocturne, with its Neapolitan suggestions; the brief tonal flights of the gavot, suggesting children at play; the romance, exquisitely dreamy, and the march-like finale. Rimsky-Korsakoff's quintet for piano (Miss Beebe) and woodwind proved the most original, hence fascinating, work of the program, including the bright opening, the andante, in which the piano was all-important, with a clean-cut fugato; and a humorous finish—all this came out beautifully. A suite by Bernard Sekles, marked opus 14, for piano, strings, woodwind and horn, eleven in-

struments in all, was interesting, with unusual effects of daintiness and climax, Miss Beebe doing her share with taste and authority. Alfred Human, chairman of the general committee of the society, announces Mr. and Mrs. Albert Stoessel, violinists, for the March 17 concert, when they will play Stoessel's Suite Antique.

## Jerdone Bradford

Jerdone Bradford, the possessor of a rich contralto voice of large volume, was heard in a recital of songs by Brahms at the Civic Club on February 17, assisted at the piano by Carroll Hollister. An all-Brahms program is decidedly a novelty, and the critic must observe the results with critical interest. Statements have often been made that one might give an all-Wagner program or an all-Tschaikowsky program, but that an all-Brahms program would be fatal. This, however, did not prove the case with Miss Bradford; whether due to the beauty of the Brahms music or to the excellence of the interpretations, or both, the recital was most enjoyable and should encourage other singers to undertake something similar. The songs were listed in three groups which had been selected with a view to homogeneity as well as variety, and the artistic effect was cumulative. Miss Bradford is to be congratulated not only upon her idea but also upon the success with which it was carried out.

## Elly Ney

On Sunday afternoon a select audience of large size assembled to hear Elly Ney, internationally renowned pianist, play an attractive program in the series at the Park Central Hotel. Mme. Ney played numbers by Mozart, Beethoven, Schubert, Brahms, Chopin, Debussy and Pich-Mangia-galli, in all of which her masterly technic and exceptional musical gifts were in evidence. Her delighted listeners according her unstinted applause, which made necessary the addition of encores to the printed list.

## Maier and Pattison

Guy Maier and Lee Pattison, who have been called the pioneers of two-piano music, made what is announced to be their only New York appearance at the Golden Theater on February 17 before a large and delighted audience. The program was of the interest that is usual at the Maier-Pattison concerts, these players being careful in the selection of the music to be performed and extremely good judges of that which is genuinely artistic and at the same time sure to hold the attention. Among the list was an arrangement by Harold Bauer of a Fantasia and Fugue in A minor by Bach, and the scherzo from Schumann's piano quartet, arranged by Guy Maier. There were also an arrangement of Turkey in the Straw by Dailies Frantz, and the Blue Danube Waltzes of Strauss, arranged by Schulz-Evler and re-arranged by Chasins. So much for the arrangements. Other works were by Chopin—a Rondo in C major, op. 73, the Polish composer's only work for two pianos—Love Waltzes by Brahms, Variations by Saint-Saens, and pieces by Rachmaninoff, Goossens and Stravinsky. Throughout this program Maier and Pattison played with that extraordinary precision for which they are noted, and at the same time with the freedom of expression which so much duet playing has given them, and which one can hardly believe to be possible of attainment for two players. Throughout their evening they played actually as one man, and the result was as delightful as it was amazing.

## Jeanne Dusseau

Jeanne Dusseau, Canadian soprano, who is well known through her splendid singing at the festivals last year in Quebec and Banff, and recently at the Sea Music Festival at Vancouver, was heartily received when she appeared in recital at the Guild Theater on Sunday evening. Included on her program was a group of French-Canadian folk songs, in which she repeated the success scored by her when she sang these numbers at the festivals. Mme. Dusseau delivered these songs with such genuine feeling for the spirit of the music, that it is easy to understand why she has become known as a specialist in this field. The remainder of the program included Bach's Ich will dir mein Herze schenken; a group of seldom heard Debussy airs, and five songs by Nicholas Medtner, noted as first performances in New York. In all these numbers Mme. Dusseau revealed a voice of beautiful quality, which elicited enthusiastic applause from the audience. She was ably accompanied by Alfred Laliberte.

## Friends of Music

Mozart's Requiem was given a second performance by the Society of the Friends of Music at Town Hall last Sunday afternoon with Bodanzky conducting. The soloists were the same as on the preceding Sunday, namely, Ethyl Hayden, soprano; Marion Telva, contralto; Richard Crooks, tenor, and Alexander Kipnis, bass.

## Dr. Carl Announces Bach Festival for February 24

A Bach Festival will be given next Sunday evening, February 24, at eight o'clock, in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, under the direction of Dr. William C. Carl. An elaborate program has been prepared, including the cantata for solo alto, Strike, Thou Hour, So Long Expected (the chimes to be rung by Mr. Schmehl, of the Philharmonic Orchestra) and the solo sung by Amy Ellerman; the Great Magnificat, for soli, chorus and organ; Shout for Joy Ye Ransomed Band also one of the chorales and organ numbers. The soloists are: Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; Edgar Schofield, bass; The Motet Choir, augmented largely by choristers from St. Bartholomew's Church.

## Menuhin to Play in Dresden

Evans & Salter, managers of Yehudi Menuhin, celebrated boy violinist, announce that a contract has just been signed with the State Opera of Dresden for Yehudi to appear as soloist with that orchestra on April 17.

The opera company has agreed to suspend its evening performance for the first time in history for the privilege of having Menuhin appear there on that evening, on which occasion he will play the Bach, Beethoven and Brahms concertos.

This is one of only three restricted engagements accepted from the numerous offers received from Europe, in line

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with the plans for Yehudi's normal development during his youth. Following the Dresden concert Yehudi will retire from public appearances for nearly a year.

## Kindler Under Friedberg Management

Hans Kindler, Dutch cellist, has signed a contract to be under the exclusive management of Concert Direction Annie Friedberg for a number of years. Mr. Kindler sailed for Europe recently to fill about twenty concerts in Holland, also engagements in London and Paris, and will appear in Italy during the months of April and May. He is booked for a tour of thirty-two concerts in Java and Sumatra during July and August.

## Obituary

## ARTHUR MIDDLETON

The death of Arthur Middleton on Saturday, February 16 at 4 a.m., at the age of forty-eight, brought to a close the career of one of the most noted and popular American baritones of this generation. The cause of his death is reported as Bright's disease, from which he had been suffering since last Christmas.

Mr. Middleton was born in Logan, Ia. He went to Chicago at the beginning of his career and was secured by the late Florenz Ziegfeld, Sr., as one of the instructors in the voice department of the Chicago Musical College. It was then that he made his debut in oratorio, winning his greatest success in Mendelssohn's Elijah. For more than twenty years he sang in oratorios with the leading choral societies of America, and in 1922 and 1925 he toured Australia and New Zealand with Paul Althouse.

At one time he was a member of both the Metropolitan and Chicago opera companies. At the time of his death Mr. Middleton headed the voice department at the Bush Conservatory, Chicago, a position he had occupied for the last three years.

He is survived by a son and daughter. Funeral services were held on Monday morning, February 18, at the Linn Brothers undertaking chapel, Chicago.

## WALTON PERKINS

One of Chicago's oldest pianists and teachers, Walton Perkins, died at his home in Chicago of heart disease on February 8. Mr. Perkins, who founded and was president of the Chicago Conservatory, had been a teacher of piano at that institution for the last fifty years. He was eighty-one years old and is survived by his widow, Gertrude, and two sons. He was born in Rome, N. Y., in 1847, and early in life moved with his parents to Milwaukee and later to Chicago.

## RICHARD HAGEMAN

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Maurice Ravel.

Criticisms of NEW YORK RECITAL,  
JANUARY 13, 1929

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"Combines musical art and intelligence."  
—N. Y. American

"Pleases Guild Theater audience."  
—N. Y. Herald Tribune.

"Born under a lucky star. . . Correct ideas of interpretation."  
—N. Y. Eve. World.

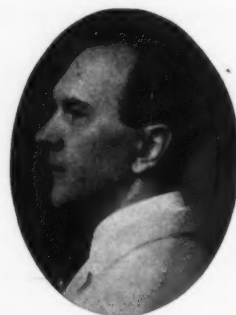
"Advancement in her art. . . Increasing skill and finesse. . . Taste and understanding of mood. . . Creating atmosphere of charm and color."  
—N. Y. Sun.

"Style, grace, and tonal felicities. . . Excelled many of her distinguished colleagues in the treatment of lieder. . . Few can sing Ravel as she."  
—N. Y. Morning Telegraph.

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### Herbert Witherspoon, Chicago Musical College President, to Teach During Summer Master School

Herbert Witherspoon, president of the Chicago Musical College, will again teach at the school during the summer term, and will hold, as



HERBERT  
WITHERSPOON

throughout the collegiate year, classes in repertory and interpretation besides giving private lessons in the art of singing. In view of the great value of the classes which Mr. Witherspoon will conduct during the summer session, it will be noted that the Chicago Musical College will permit those who are not taking private lessons with Mr. Witherspoon to enroll in the repertory-interpretation and teachers classes even if they are studying singing privately with some other instructor in the institution or outside thereof.

A special feature in the teachers classes will be the demonstration of Mr. Witherspoon's new system of teaching singing in class by means of the stereopticon and the forty slides shown thereby.

Both the teachers and the repertory-interpretation classes will be more comprehensive than ever and all the knowledge given in these classes will be so ordered that it will afford a permanent and practical foundation for the use of all teachers.

### Minneapolis Orchestra's Eighteenth Midwinter Tour

From Arthur J. Gaines, manager of the Minneapolis Symphony Orchestra, comes word of the orchestra's eighteenth annual midwinter tour, which opened at Orchestra Hall, Chicago, January 13, and which was the longest, and in some respects, the most important tour of the orchestra, in view of a visit to Havana, Cuba, which was the first time in the organization's history that it left the shores of the United States.

The entire orchestra of eighty-five members, under the leadership of its distinguished conductor, Henri Verbrugghen, participated in this tour, which endured five weeks and one day. The following cities were included, some of them hearing the Minneapolis Orchestra for the first time: Freeport, Ill., January 14; Iowa City, Ia., January 15; Quincy, Ill., January 16; Little Rock, Ark., January 17; El Dorado, Ark., January 18; Alexandria, La., January 19; New Orleans, La., January 21 and 22; Mobile, Ala., January 23; Pensacola, Fla., January 24; Tallahassee, Fla., January 25; Daytona Beach, Fla., January 26; Palm Beach, Fla., January 28; Miami, Fla., January 29; Havana, Cuba, January 31 and February 2; Palm Beach, Fla., February 4; Gainesville, Fla., February 5 (afternoon); Jacksonville, Fla., February 5 (evening); Atlanta, Ga., February 6; Tuscaloosa, Ala., February 7; Nashville, Tenn., February 8; Bowling Green, Ky., February 9; Louisville, Ky., February 10; Indianapolis, Ind., February 11; Bloomington, Ind., February 12; Lexington, Ky., February 13; Cincinnati, O., February 14; Pittsburgh, Pa., February 15 and 16; Toledo, O., February 17; Racine, Wis., February 18.

The two concerts at Havana were under the auspices of the Sociedad Pro Arte Musical, and were given in the Auditorium of the new club house recently completed by this society. The orchestra embarked at Miami on a steamer of the Clyde Line on January 30 and for many of its members this constituted their first experience of ocean travel.

The three concerts in New Orleans were under the auspices of the Philharmonic Society, which presented the orchestra for the sixth consecutive year, though there have been other appearances there during previous years. The same held true in Pittsburgh, where the Orchestral Association sponsored the concerts. Other orchestras appearing in Pittsburgh this season under the same management were the Boston Symphony, the New York Philharmonic, the Chicago and Cleveland orchestras.

During the five weeks of the tour the orchestra traveled in its own private train of three standard Pullman cars, dining and baggage cars, and it is significant of the popularity of the musicians that the same Pullman porters and conductors were in charge of the sleepers accompanying the party in the past several years.

The entire tour had been booked by Arthur J. Gaines, who was in personal charge. His experiences while making the rounds of the cities to be visited had filled him with enthusiasm as to the reception to be anticipated in the various cities, an enthusiasm shared by Mr. Verbrugghen when informed of the class of programs requested. As a result of the requests symphonies by Beethoven and Brahms predominated in the programs to be presented.

The final concert in Minneapolis previous to the orchestra's departure was given on January 11 with Florence Austral, soprano, as soloist. Anxious to bid their popular organization Godspeed, Minneapolis music-lovers besieged the ticket office, insuring a packed house for the concert. Following the last concert at Racine, Wis., February 18, the orchestra arrived in Minneapolis the following morning and gave its regular concert on Friday of the same week, on which occasion Jascha Heifetz made his first appearance with the organization, playing a new violin concerto by Castelnuovo-Tedesco.

### Activities of Elsie Cook

Elsie Cook, pianist, exponent and California representative of the Tobias Matthay School of Piano Playing, is presiding over one of the largest classes of her very successful career as a pedagog. In addition to her activities in San Francisco, Mme. Cook has complete charge of the music department at Katherine Bransom School (an exclusive institution for girls) in Ross Valley, California, and is a faculty member at the Dominican College of Music, San Rafael. Despite the fact that Mme. Cook's day is practically entirely filled with teaching, she nevertheless finds time to prepare her own concert programs and those which she will

### EUROPEAN MUSIC FESTIVALS IN 1929 Provisional List

Date	Place	Event
April 7-10	Barmen	3rd Rhenish Music Festival.
April 8-15	Berlin	Congress for Musical Education.
April 11-14	Geneva	7th Festival of International Society for Contemporary Music.
End of April	Dresden	Mozart Concerts.
May 1-8	Baden-Baden	Concerts with the Berlin Philharmonic Orchestra (Furtwangler).
May 19 (About)	Düsseldorf	99th Nether Rhenish Music Festival.
May 21-23	Heidelberg	Music Festival (Furtwangler).
May 29-June 2	Jena	Brahms Festival (Furtwangler).
End of May to end of June	Berlin	Berlin Festival Weeks.
June	Vienna	Johann Strauss Festival Procession.
June	Dresden	Festival Week.
June	Duisburg	59th Tonkünstlerfest (Allgemeiner Deutscher Musikverein).
June 8-18	Leipzig	17th German Bach Festival and Congress of the New Bach Society.
June 15-17	Bruchsal	Historical Palace Concerts.
June 22-28	Würzburg	8th Mozart Festival.
June 29-July 1	Nuremberg	2nd Singers' Week.
Middle of July	Baden-Baden	German Chamber Music Festival.
July 23-Aug. 30	Munich	Wagner and Mozart Festival.
End of July	Freiburg	Upper Rhenish Church Music Festival and Minster Plays.
Beginning of August	Salzburg	Salzburg Mozart Festival.
August	Zoppot	Forest Operatic Festival.
August 5-10	Liverpool (Eng.)	National Welsh Eisteddfod.
Oct. 1-6	Mainz	Congress of Music Pedagogues.
Oct. 14-20	Hannover	Congress for School Music.

give with her husband, William Laraia, distinguished violinist, during the summer season, plans of which are already under way. San Francisco is indeed fortunate in having secured so fine an artist and musician as Mme. Cook.

### Nelson Plum Heard at Stephens' Studio

Nelson Plum, baritone, gave a recital at the studio of Percy Rector Stephens in New York, on February 11. He presented an interesting and charming program, opening with a group of three numbers by Handel, Arne and Purcell. He then sang five German songs by Bon Fielitz, which was followed by an aria from Verdi's Masked Ball; five French numbers by Hahn, Fauré, Debussy, and Faure, and a final group of English songs by Deems Taylor, Gibbs, Carpenter and Rashbach.

### Amelia Conti Resigns from Chicago Civic Opera

Amelia Conti, leading harpist of the Chicago Civic Opera Orchestra, has resigned the post she has occupied for fourteen years with the company to devote herself entirely to concert management and teaching.

Mme. Conti is the promoter and sponsor of the musical series at the Copley-Plaza in Boston.

### Chagnon Returns from Southern Tour

"Lucia Chagnon is the embodiment of unaffected simplicity, poise, sincerity and artistic accomplishment,—a greatly desired, but seldom found, combination. To a natural voice of unusual richness and warmth, she has added interpretative artistry, a skillful control of vocal technic and an intelligent command of style." The foregoing comment which appeared in the Staunton, Va., News Leader is typical of the sort of press notices that the soprano received throughout her recent Southern tour. Since her return, Miss Chagnon was heard over radio station WEAH on the National Broadcasting Company Hour, rendering a Mozart aria with orchestra and also several songs with piano accompaniment. On February 20 she gave her Chicago recital.

### Last Kreutzberg Recital

Charles L. Wagner announces the final dance recital of Harald Kreutzberg and Yvonne Georgi at the new Craig Theatre, 54th Street, on Friday evening, March 1. This will be their farewell, as they sail at midnight the same day.

### Annual Rudolph Gruen Recital

Rudolph Gruen, pianist, will be heard in his annual New York recital at Town Hall on Thursday evening, March 7.

**We are not going to Europe to show them how to sing, but  
what and how we sing in U. S. A. —M. H. Hanson**

*The development of choral singing in American churches of all denominations is rapidly progressing, and greatly due to the successful efforts of*

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**Also at Detroit, Cleveland, Alliance, Johnstown, Pa., Reading, Pa., Baltimore, Washington, D. C., Ithaca, N. Y., Portland, Me., Worcester, Mass., Pittsfield, Mass., Providence, and**

**At the White House, Washington, D. C., for Mrs. Herbert Hoover, March 9th.**



**All details, also conditions for season 1929-1930, obtainable from the General Managers, M. H. Hanson and Richard Copley, 10 East 43rd St., New York.**

## Chicago Symphony Concerts Win High Praise for Orchestra and Conductor

Segovia Gives Guitar Recital—Heinrich Schlusnus and Yelli d'Aranyi Soloists With Orchestra—Charlotte Simons, and Ziolkowski Heard—Joint Appearance of Jacques Gordon and Rudolph Reuter—Prize Contest Announced—Other News of Interest

CHICAGO.—The popularity of Andres Segovia in the East was explained by the artist's wonderful playing of the guitar at the Studebaker Theater on Sunday afternoon, February 10. A large and very demonstrative audience was on hand.

### RACHMANINOFF

Orchestra Hall was packed from pit to dome and some four hundred were accommodated on the stage for the piano recital of Rachmaninoff on the same afternoon, February 10. A return engagement is already announced for next month.

### CHARLOTTE SIMONS

Charlotte Simons, who is looked upon as a Chicago soprano, made her first appearance here in recital at the Playhouse on February 10. She sang her varied program delightfully and should be heard often, as she has a message to deliver.

### SYMPHONY'S TUESDAY CONCERT: SCHLUSNUS IS SOLOIST

Pleasant relations were renewed at the Tuesday afternoon (February 12) concert of the Chicago Symphony with the appearance of Heinrich Schlusnus, remembered for his fine work with the Chicago Civic Opera last season. An admirable artist, Schlusnus illustrated in his choice of solos what an artist of taste can find when he desires to offer something unhackneyed. His offerings included the aria of Fursten from Borodin's Prince Igor, Beethoven's Die Ehre Gottes, Mahler's Der Tambour'sell and Rheinlegendchen, and Schubert's Dem Unendlichen. So well were they sung by the German baritone that the listeners broke into tempests of applause which lasted many minutes.

Not to be outshone by the brilliant soloist, Conductor Stock and his orchestra accomplished a performance that was well nigh perfect. Their playing of the accompaniments for the singer besides their reading of the Weber der Freischütz overture, the Brahms F major Symphony, Barbara Giuranna's suite, Marionettes, and Siegfried's Rhine Journey from Die Götterdämmerung once again brought out in bold relief the versatility of our orchestra and its leader. It was one of the most thoroughly enjoyable concerts of the season.

### GORDON-REUTER JOINT RECITAL

The collaboration of two such fine artists as Jacques Gordon, violinist and concertmaster of the Chicago Symphony, and Rudolph Reuter, pianist, makes for a concert of unusual excellence. The frequent joint appearances of these two Chicago musicians are counted among the most interesting events of the season, for not only do they appear both jointly and individually, but they can be relied upon to present a program which, though observing the conventions achieves novelty as well. On the occasion of their recital at Kimball Hall on the evening of February 12, the novelty came in a Triptych for Violin and Piano by Carl Engel, with which they opened the program. It is unusually attractive music, full of color, of modern yet excellent construction, and was given a stimulating, smooth performance.

The program came to a happy close with the Brahms Sonata in G for piano and violin.

With his customary facility and excellence, Reuter played Sphärenmusik from Dohnanyi's Winterreigen, the Rameau-Godowsky Rigaudon, the C minor Chopin Nocturne and a new number by Edwin Schullhoff, called Tango from Etudes de Jazz. These served to bring into play the well known qualifications of this fine pianist, whose recitals everywhere bring him the eulogies of both the public and the press.

Gordon's solos comprised a Bach Prelude, his own arrangement of a Brahms Waltz, Waves at Play by Grasse and Smetana's Songs of Home. His polished art, beautiful tone, his musical intelligence and imagination made each number stand out and brought him the hearty approval of the many listeners.

### HANNA BUTLER PUPIL

Mildred Boberg, soprano, one of Hanna Butler's most talented students, sang with much attendant success at the White Breakfast of the Daughters of the American Revolution, at the Palmer House, on February 12. Miss Boberg's offerings included numbers by Cadman, Tipton, Sibella, Puccini and Burns.

### SWIFT & COMPANY ANNUAL COMPETITION

The ninth annual competition in music composition for a prize of \$100 offered by the Swift & Company Male Chorus has been announced. This year's prize will be awarded for the best musical setting of Catherine Parmenter's "Outward Bound."

The setting must be for a chorus of men's voices, with piano accompaniment. The rules of the contest say that the composer must be a resident of the United States, that his composition must "sing well" and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

Compositions must be sent to the conductor of the chorus, D. A. Clippinger, 617-18 Kimball Building, Chicago, and must be in his hands on or before July 1. The award will be made August 1.

The jury which will make the award is composed of H. T. Fitzsimons, Dr. Walter Keller and D. A. Clippinger.

### BUSH CONSERVATORY NOTES

Bjorn Bergethson, vice-president of the class of 1929, will receive his Bachelor Degree in June. His degree will take in the School Music Department. He is also studying voice and is studio accompanist to Mr. Phillips. Besides a large class of seven piano pupils at his private studio on Kedzie Boulevard, he has charge of the musical appreciation class at Christian High School and is conductor of the Scandinavian Alumni Chorus. He is a graduate of the University of Oslo in Norway.

The first meeting of the Harold von Mickwitz Repertoire Club for the 1929 season was held February 17. At this meeting the program consisted entirely of compositions by Edgar A. Brazelton.

Shamirom Roupenian, pupil of Celia Ray Berry, was piano soloist at the Armenian Evangelical Church on February 3, the musicale being given in honor of the new Armenian minister from Los Angeles, Calif., who will reside in Chicago.

Madame Ella Spravka, Bohemian pianist, will give a recital at Kimball Hall on February 24.

Dorothy Carlson and Anna Knight, students of Mme. Justine Wegener, took part in the second annual concert given at Tabor Evangelical Church on January 27. Miss Carlson and Miss Knight sang the duet from Hansel and Gretel most effectively. Taking part in the same program were Dorothy Rosnagle, Lizette Schumaker, and Elsa Soeller, student of Bush Conservatory.

Elsa Soeller, of the Junior Dramatic School, gave a group of readings for the Edgewater Catholic Women's Club at the Edgewater Beach Hotel on February 8.

**FRANCESCO DADDI**  
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### GUNN SCHOOL SYMPHONY ORCHESTRA HEARD

They do things well at the Gunn School of Music. One of the best proofs of this is the Gunn School Symphony Orchestra, which though young in experience, accomplishes admirable work, as witness, the fine concert given at Curtiss Hall on February 8, under the direction of Jascha Selwitz. The program contained Tchaikovsky's March Slav, the second movement of his Pathetic Symphony, Symphonie Pathétique and the Strauss Blue Danube Waltz.

The orchestra also supplied accompaniments for the soloists, who were, Helen Adams, pianist, playing the B flat concerto of Beethoven; Fay Cusac, contralto, singing the O Don Fatale aria from Verdi's Don Carlos; Bessie Kuchek, pianist, in two movements of the Grieg concerto; Viola Roth, reader, heard in Oscar Wilde's The Nightingale and the Rose; Sara Miller, pianist, in the Mozart C minor concerto.

### SYMPHONY "POP" CONCERT

As a rule, the "pop" concerts of the Chicago Symphony Orchestra are not reviewed in these columns, but the excellence of these popular programs will appear from Eleanor Fisher's impression of the February 14th concert, which follows:

"To those who attend the 'pop' concerts of the Chicago Symphony and watch the eager delight of the audience at these affairs, the old trite saying that 'one-half the world does not know how the other half lives' comes strongly to mind, for the patrons who jam Orchestra Hall on these Thursday evenings are not the blasé, surfeited music-lovers in attendance at the regular concerts, but a crowd of eager-eyed, bright-faced men and women to whom these concerts are an event. They listen with rapt attention, applaud vigorously and their enthusiasm is certainly spontaneous, for it brings such a response from Frederick Stock as would surprise the attendants at the regular concerts.

"The regular programs during later years have tended so much towards modernistic orchestral literature that the Beethoven Symphonies, the Glazounow waltzes and melodic rhapsodies come like a breath of spring to those who are 'fed up' on musical mechanics. And how Frederick Stock enjoys them! En rapport with his audience from the first note, he draws from his living instrument such beauty and such majesty of tonal loveliness as holds the listener enthralled. Probably the major part of those in attendance do not notice that Mr. Stock conducts these programs without opening his scores. Always avoiding the spectacular, and modest to a degree, he has the music placed upon the rack, but seldom opens it; and what a wealth of musical detail, what a prodigious memory lies behind all this. The delicate nuances, and subtle shades with which he carries his orchestra along mean an incomprehensible amount of routine, a memory that is almost super-human, and a delight in his work that is a revelation to the listener.

"The 'pops' have come to be taken so much as a matter of course that the purpose behind them is forgotten. The Chicago public owes a deep debt of gratitude to the trustees of the orchestral association for establishing and maintaining a series that can only be an added financial burden to them in these days of exorbitant salaries and increased costs.

"At these 'pops' you will see an audience with which the average attendant at concerts and orchestra never comes in contact, and to students of humanity the spectacle is inspiring. All hail to the 'pops' and to Frederick Stock, whose remarkable achievements are taken too much as a matter of course by the cognoscenti. The writer would urge that the other half of the world—the leisure class—attend these affairs occasionally, and they will have a thrill that will not soon be forgotten."

### ZIOLKOWSKI AT POLISH WOMEN'S ALLIANCE

Mieczyslaw Ziolkowski appeared in concert at the Polish Women's Alliance Hall on February 17, playing numbers by Chopin, Schubert, Liszt and two of his own.

### FRANCESCO DADDI CELEBRATES BIRTHDAY

To the names of Washington, Lincoln, Mendelssohn, Lindbergh, Dickens, Edison, Patti, Handel, Hugo, Caruso, Farrar, Sembrich and Leonard Lieblich—all born during the month of February—may be added that of Francesco Daddi, the distinguished Chicago voice teacher. Mr. Daddi celebrated his anniversary by inviting a dozen of his most intimate friends to a banquet at the Rosetta Restaurant on February 11.

### D'ARANYI WINS PRAISE AS ORCHESTRA SOLOIST

What with a violinist new to Chicago appearing as soloist and some new music on the program, the Chicago Symphony Orchestra concert of February 15 and 16 took on added interest. The soloist, Yelli d'Aranyi, not only made her initial bow to a Chicago audience, but she was responsible for the introduction of the new compositions as well. These, both of which are dedicated to the violinist, were Vaughan Williams' Concerto Academicum and Ravel's Tzigane.

Mme. d'Aranyi is an artist with much to recommend her to the music-loving public, for she not only has all the requisite qualities of a concert violinist, but she is a thorough musician and an interpreter of keen insight. Vaughan Williams had an efficient interpreter in this gifted artist, who added materially to the success of his concerto. Ravel's Tzigane calls for more technical brilliancy than the former number, and Mme. d'Aranyi made dazzling display of it, scoring heavily with the listeners, Conductor Stock and the orchestra musicians, all of whom gave the soloist a rousing ovation.

As dashing and showy as is the Ravel number, William's concerto is in contrast simple, conservative and straightforward music. Ravel's composition is a masterpiece of (Continued on page 36)

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## An Interview With Albert Morini

### Impresario Taking Dayton Westminster Choir on European Tour

The forthcoming European trip of the Dayton Westminster Choir is one of the interesting topics of the day. It is interesting from any standpoint, but the two which come to mind just now are that the Dayton Choir is the first really representative American choral organization to tour Europe, and, secondly, the underlying motive which is prompting the tour. It is truly a laudable spirit that is carrying this fine organization across the seas, and it can best be expressed in the motto which has been adopted by it: "We are going to Europe not to show them how to sing, but 'what' we sing in America."

The Dayton Westminster Choir, of which Dr. John Finley Williamson is the director, is being taken abroad by Albert Morini. This enterprising young man boasts of being the youngest manager in Europe, and—it can be added—one of the most active and successful. His success is due not only to his business acumen, but also to an unbounded enthusiasm and faith in his work and the artists whom he manages. In speaking of this new enterprise Mr. Morini gave the writer a fair idea of this tour, in which he has put the efforts of his heart and soul, by outlining the course of appearances of the Choir. Just to mention a few of the bigger places in which the organization will appear, Mr. Morini listed London, on April 7, at the Royal Albert Hall, followed by Leicester, Hanley, Liverpool, Blackburn, Halifax, Manchester, and then London again, these before leaving the British Isles. On crossing the channel, Paris of course will be the goal where the Grand Opera will house the organization on April 16. On April 20 it will be in Berlin at the Philharmonic Hall; 28th, in Vienna at the State Opera, and on the 29th at the Budapest Opera. May 27 it will be heard at the Zurich Tonhalle; May 28, at Bâle Munster; on the 29th it will go to lovely Geneva, and on May 30 it will have the rare experience of singing in the Lausanne Cathedral. Then, on the first of June the choir goes back to alluring Paris, there to give another concert at the Salle Pleyel, with dates to follow which at this time are still in the stage of negotiation.

Mr. Morini is especially elated over this extensive booking because he feels that, considering the fact that this is the first representative choral organization which America is presenting to the European public, its mission is a serious one. First it will have the ordeal of showing Europe what a serious and well trained organization can do and that its musical standard is a very high one, and secondly it has the mission of good will to carry for a better mutual understanding between Europe and America, both musically and politically.

Mr. Morini is keenly interested in all promising talent to the point that he takes artists to Europe and in turn brings some to America. With headquarters in Vienna and Paris he is so situated that he is able to keep in touch with all musical activities. Besides the Dayton Choir, Mr. Morini is now taking to Europe Donald Pirnie in whom he finds a great personality besides a most interesting singer in both opera and concert, Frank Sheridan, one of the best of the American pianists and who Mr. Morini feels will go "over big" in Europe, and also Ethel Hayden, soprano, who will leave the states early this spring. In return the impresario is anticipating the bringing to America of a very charming lieder singer, Ruzena Herlinger, who Mr. Morini feels is one of the greatest in her line; her versatility does not limit itself to the classic, for she can sing the difficult works of Schoenberg and Mahler, plus the delightful Czech national folk songs as beautifully as she does the German

satisfy, musically, that you can imagine. There an artist has to have real merit or the Australians will have none of him, and, furthermore, it is a country where the commercial spirit has not penetrated to the extent that it has in other countries. My association in Australia comes through E. I. Carroll, big manager for that country, and who is also booking the Dayton Westminster Choir in England. Mr. Carroll took Kreisler, Ignaz Friedman and the Sistine Chapel Choir to Australia, and for all of these found his public enthusiastic. He is now taking Brailowsky there.

On being asked how he felt toward the American artist who goes abroad, Mr. Morini stated that he finds in the American artist a great subject of interest, but that the American is too quick when attempting to make an impression on the European. "He will begin a tour of Europe and travel the whole continent from north to south," said Mr. Morini, "with only one appearance in each locality, while instead it is very necessary to make several appearances in each place before the lasting impression is made. The European is a species peculiar to himself when it comes to accepting the artist," mused Mr. Morini: "he still has certain standards and criterions as his judgment of the artist, and it takes at least three appearances in one place before an artist can really fill the house well and know that it represents an interested public."

### Schneevoigt's Offerings Arouse Enthusiasm

Los Angeles Philharmonic Orchestra Concerts Continue to Create Wide Interest and Programs Are Superbly Given—Other Concerts Also Please

LOS ANGELES, CAL.—The eighth pair of symphony concerts had Ray Hastings, organist, as soloist. He played Boellmann's *Fantasie Dialogue* for organ and orchestra. The work proved interesting and the combination of the orchestra and organ won popular approval. The other chief point of interest was Hill's *Stevensoniana Suite*.

The seventh popular concert by the Philharmonic Orchestra was a brilliant success for Schneevoigt and the orchestra. An unusually large audience assembled and the orchestra responded with warm and vivid interpretations that brought conductor and ensemble to their feet many times after each number. The very first number, Thomas' *Overture to Mignon*, had to be repeated. Tchaikowsky's *Theme and Variations*, from Suite No. 3 in G major, was especially well rendered, as was Dukas' *L'Apprenti Sorcier*. In this, Moritz and Ruckle, bassoons; Bronson, leader of the cellos; Brain, first horn; Perrier, clarinet, and Svedrofsky, concertmaster, all were heard to good advantage. The soloist of the day was Louise Caselotti, a young girl of exceptionally fine gifts; she was well received by the audience.

Ernest Bloch's *America* was the chief offering of the last concert of the Glendale Symphony Orchestra, under Modest Altschuler, and representatives from the musicians from all the surrounding towns were present. Altschuler's interpretative ability is well known.

The First Special Concert of the Philharmonic Orchestra, which was heard over the radio, had Florence Cole-Talbert, soprano, as soloist. She sang Ritorna Vincitor from *Aida*, *Pleurez mes Yeux* from *Le Cid*, and, as an encore, Cadman's *Robin Woman's Song* from *Shanewis*. Among the orchestra's offerings were Sowerby's *Comes Autumn Time* and the second *Peer Gynt Suite*.

The Bach Cantata Society, which was organized and is conducted by Hal Davidson Crain for the purpose of educating the public taste for Bach, gave a Bach program, assisted by the Los Angeles String Quartet and Francis Hoffman, baritone. The opening number, Cantata No. 122, preserved the Bach atmosphere as did the three Chorales: *Break Forth O Beauteous Heavenly Light*, *Thine Alone is the Glory*, and *To Give Thanks and Praise*. The Chorale, *The Kings Out of Saba Came from Far*, closed the program. The String Quartet, beside accompanying the Choir, played the exquisite quartet arranged from the first set of *Organ Preludes*. The audience was composed of Los Angeles' leading musicians and music lovers, who filled the Quaint Superet Church. This movement is one of the most important in Los Angeles' musical growth for some time.

The Ellis Men's Club Chorus gave its second concert conducted by J. B. Poulin. They were assisted by Elfrieda Wynne, soprano (whose song readings are causing much comment), Ray Hastings, organist, and Fred McPherson, baritone. Their program was, as usual, well chosen and well given.

Fritz Gaillard, cellist, played the second of a series of programs given with his daughter, Ali Gaillard, pianist, at the Beaux Arts Auditorium. The chief point of interest was Reger's *Suite* for cello alone, which was given its premiere in Los Angeles.

Ruth St. Denis appeared under the Behymer management for one night only. She was accompanied by the Misha Gegna Trio, Gilbert Isais, pianist, and Samuel Pedraza, Mexican tenor.

Parish Williams, baritone, gave an excellent program at the Beaux Arts.

L. E. Behymer brought Doris Niles and Company of dancers to the Philharmonic Auditorium for three performances. The Niles girls are from Los Angeles, belonging to one of the old families, and after foreign triumphs were greeted by packed houses in their native town, and given a rousing reception. B. L. H.

### Radie Britain and Her Compositions Meet with Success

Radie Britain, composer-pianist, played her *Western Suite* with notable success at the Evanston Music Study Club on January 21. The suite consists of five movements depicting the atmosphere of the vastness and mystery of the windswept plains, the primitive locomotion of the pioneer com-

ing from and passing into the unknown, the luring iridescence of the mirage, the contemplative atmosphere of the camp-fire, interrupted by the seductive lilt of a border song, the highly dramatic turmoil of a frantic herd—all that passes before the mind of the listener with almost optical vividness. There are moments of nothing less than genial invention, also moments of profound and expressive tenderness.

The historical museum of west Texas has placed the Western Suite in its museum to help preserve the atmosphere of the West.

### An Invitation to Americans

Beatrice Harrison, who has been referred to many times as "Britain's greatest cellist," broadcast over the Atwater-Kent hour on January 27. Her program was heard by millions here in the United States and also by her own family in their country house at Surrey, England, over 3000 miles away, where a radio engineer was brought in to install a special receiving apparatus that would clearly reproduce the program Miss Harrison broadcast for Atwater-Kent. Soon



Apeda photo

BEATRICE HARRISON

after the broadcast, Miss Harrison received a cable from England stating that the entire program came in as clearly as did the local British stations.

After Miss Harrison completed her cello program, she spoke to the radio audience as follows: "After I played for the Atwater-Kent audience in 1927 I told them about my Nightingales. Numbers of Americans accepted my invitation to come and hear the birds sing to the accompaniment of my cello. The Nightingales had left that part of England for over a hundred years, and it was the voice of my cello that lured them back. I think that has made my instrument beloved, I might say, all over the world. From America alone I had over 500 letters, thanking me and asking me about the influence my cello had over the birds. I shall be delighted to have any one of you who is planning to visit England next spring or summer, come and see my Fifteenth Century cottage and the old-world gardens and hear the Nightingales in their own loved surroundings. My home address is Foyle Riding, Oxted, Surrey. All are welcome and any letters will be answered."

Miss Harrison has since left for England, where she will fill an extensive Continental concert tour and remain until late in November of this year. She will then return to the United States for a four months' concert tour that will cover the entire country.

### Claus Receives Letter of Appreciation

John W. Claus, pianist and teacher of Pittsburgh, recently received the following letter from Mrs. C. L. Patterson, wife of a steel magnate of Pittsburgh, and former concert pianist and teacher of the middle west:

Dear Mr. Claus:

May I assure you of my appreciation of the instruction which I have received from you during the period that you have been teaching me. As you know, I was privileged to take lessons from that great artist, Rafael Joseffy, during his lifetime, and yet I feel that I made fully as rapid progress and received as much benefit from you as from Mr. Joseffy.

Hoping that I may again be privileged to work under your direction, and again thanking you for your splendid direction and assistance, I am,

Very truly yours,

(Signed) MRS. C. L. PATTERSON.

### Betty Tillotson Entertains

On February 17, Betty Tillotson gave a tea in honor of Samuel Gardner, well known American violinist, who is now under her management. A number of prominent musical people attended and were especially delighted with the impromptu playing of Mr. Gardner during the afternoon. The violinist, in numbers by Bach, Lalo, Schubert and others, was in excellent fettle and was highly praised on all sides. "A very enjoyable afternoon" was the consensus of opinion.



ALBERT MORINI

lieder. Mr. Morini thinks that in this singer America will find someone to thoroughly enjoy.

Another artist of whom Mr. Morini spoke enthusiastically and whom he managed through Europe and South America, is Alfredo San Malo, violinist, who made a special place for himself among music lovers of Latin America.

"Of course," Mr. Morini said, "my activities spread even further than just the two continents, as my interests also involve Australia, which is the most difficult country to



LONDON, NOVEMBER 7, 1928

"Even in these days remarkable"

wrote

Ernest Newman in the Times

**E**VEN in these days, rich as they are in fine pianists, Josef Lhevinne can truly be called remarkable. He is one of those pianists who make every difficulty look so easy that you believe, for the moment, you have only to go home and open the piano and put your fingers on the keys, and the music will come of itself. Technique of Mr. Lhevinne's sort is in itself a joy to the hearer, so smooth and certain is it; but when it is supplemented by so keen an intelligence and so thoroughly musical an imagination as his, we feel that one of the ordinary stages between the composer and the listener has been skipped, and the music is being not so much played to us as spontaneously generated. What his full range of intellectual interests in music may be I cannot say, for I had not heard him before last Friday; but certainly at his recital that evening his Chopin, his Brahms, and his Debussy—three composers disparate enough in all conscience—were each as completely convincing as could be wished. He has every shade of tone at his command, and a particularly grateful feature of his playing is that even in his biggest fortissimi the tone remains musical. His pedalling is exceptionally subtle at times; towards the end of the Chopin F minor Fantasia the effects were deliberate enough for us to have time to analyse them; but in many another place they were too fugitive and too delicate for that.

"Revelation of stupendous powers"

wrote

the London Daily Telegraph

**T**HERE are few, very few, instances of the head so superbly governing the technique of the hands as in the piano playing of Josef Lhevinne. This distinguished visitor gave his second recital in Grottrian Hall last night, this time avoiding the classical and giving us a generous group of Chopin and representative pieces of Brahms, Debussy, Liszt, and Balakireff. The Chopin in itself was a revelation of his stupendous powers: a technique that apparently knows no limitations, an imagination that raises the familiar and the hackneyed into a purely spiritual world, a poetic sensitiveness so fine that mere virtuosity is never allowed to protrude. Without any show of deliberation, of being specially braced up for a great effort, he could accomplish wonderful, even thrilling, feats of tone-building. The Fantasie in F minor (Op. 49) and the C sharp minor Scherzo grew marvellously under his magic fingers; yet there was no point-making. The music was allowed to do all that. It was the same with everything he touched. The difficulties of the Etudes simply ceased to be difficulties; they were not paraded as being other than the incidental phenomena of composition, and it was obvious that the poet in him was taking as keen a pleasure in the sweet simplicity of the A minor Valse as in the terrific emotional momentum of the Scherzo. It is clear that Josef Lhevinne is of the elect, and it is a pity that he may only be heard in London once more—with the Pianoforte Society on December 1—before leaving for America.

**L**HEVINNE's recital was a revelation of his stupendous powers, a technique that apparently knows no limitations, an imagination that raises the familiar and the hackneyed into a purely spiritual world, a poetic sensitiveness so fine that mere virtuosity is never allowed to protrude.

**I**T was a revelation of his stupendous powers, a technique that apparently knows no limitations, an imagination that raises the familiar and the hackneyed into a purely spiritual world, a poetic sensitiveness so fine that mere virtuosity is never allowed to protrude.

**T**HE pianist's long evening recital was a revelation of his stupendous powers, a technique that apparently knows no limitations, an imagination that raises the familiar and the hackneyed into a purely spiritual world, a poetic sensitiveness so fine that mere virtuosity is never allowed to protrude.



# Superlatives as Usual

New York Press—February 6, 1929.

## JOSEF LHEVINNE IS GREETED BY AN ENTHUSIASTIC THRONG

Eminent Russian Pianist Gives One of the Most Noteworthy  
Recitals of the Present Season.

By PITTS SANBORN.

**FAMILIARITY** with an art like that of Josef Lhevinne ought not to breed indifference, let alone contempt. The distinguished Russian pianist has played to American audiences for 101 these many years, and in all likelihood will still be playing here when a regiment of flash-in-the-pan talent has roared its little roar and whizzed off into oblivion. For that matter, Mr. Lhevinne is an artist who never has ceased to grow. His command of the piano is now more comprehensive, more amazing, more satisfying than ever.

Beginning unconventionally with the lovely E flat intermezzo of Brahms Mr Lhevinne exhibited his finely sensitive touch in that and in two other Brahms pieces—the A flat Intermezzo and the C sharp minor Capriccio—before addressing himself to Schumann's "Etudes symphoniques."

Often as the work in question is played it sounded yesterday like a new creation, thanks to the richness and variety of the pianist's touch his wide and perfectly controlled dynamic scale and the continual slight novelty to borrow Aristotle's phrase) of his interpretation. In particular, the finale was an electrifying climax, wrought from the broad, resonant, but temperate enunciation of the challenging melodic outburst of the opening to the hair-raising brilliance of the concluding measures.

The Chopin group that followed was another series of triumphs. In its initial member the C sharp minor Scherzo, there was the finely felt reading as well as the purely mechanical wonder of such octave-playing as scarcely another pianist can command. Immediately after this in contrasting beauty came the flowing limpidity of the G flat Impromptu. Memorable too, were the

mazurkas in A minor and in G major, and, for its part, the A flat Polonaise, which completed the group, was positively miraculous.

This much-enduring composition was played in the grandest of the grand style, with a breadth and a power absolutely titanic, yet without the slightest suspicion of pounding. The pianist's octaves and his rhythm in the middle section would by themselves have sufficed to make this concert unforgettable.

The large audience was extremely enthusiastic, insisting on encores, which Mr Lhevinne generously provided—among them an astoundingly fleet and dazzling account of Chopin's "Butterfly" etude. The last section of the program offered Liszt's "Feux Follets," two Debussy preludes and Tausig's "Gypsy Airs."

Facsimile Reprint,  
New York Telegram

**A**N audience that filled the hall heard the great pianist and demonstrated its approval of his superb playing with prolonged applause.—*Evening Post.*

**L**HEVINNE'S celebrated technical brilliancy was in evidence last night, enabling him to achieve breath-taking feats of virtuosity.—*Herald Tribune.*

**A**N evening of superb piano playing, easily ranking among the finest achievements of the present season, was offered by Josef Lhevinne at his Carnegie Hall recital yesterday evening, before a large and responsive audience. The artist's work has ripened and deepened in recent years, until last night his manifestations were as remarkable for poetic insight and tonal glory as they were for transcendental virtuosity. There was no recourse to showy bravura for its own sake, and never the slightest tendency to volcanic reverberations and clangor. With his consummate mastery of the instrument, Mr. Lhevinne knew how to achieve power without pounding and at its fullest resonance his tone never for an instant lost its gorgeous velvety and singing quality.—*Evening World.*

exerted all his former attractive musical caste, poetical sentiment technique, and ingratiating one.—*New York American.*

virtuoso performance par excellence.—*Evening Journal.*

of this distinguished artist has greatly admired here and last flowers crowded the great hall. was again characterized by repose, clarity and dignity of when needed great brilliance cal resources of a virtuoso of r. Lhevinne was able at his re- to add many laurels to his ex- one in the more recent previous h he has given in New York.—

CONCERT MANAGEMENT  
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New York City

On Tuesday evening at Carnegie Hall Josef Lhevinne emerged with something resembling a legendary account of the art of the piano. He was praised for having transcended technique and conquered the realm of tonal poetry. His reading of Schumann's "Etudes Symphoniques" was in particular celebrated as one not likely in the near future to be equaled.

—Richard L. Stokes, New York Evening World, February 9, 1929.

Available Next  
Season from  
January 1, 1930,  
to May 1, 1930

# LHEVINNE

## Week's Bill at Metropolitan Brings Italian, German, French and English Opera

The King's Henchman is Revived with Original Cast—Bourskaya Successful as Carmen—Wagner Cycle is Begun

### TRISTAN UND ISOLDE, FEBRUARY 11

Wagner's Tristan und Isolde was given its second performance of the season last Monday evening, and except for Clarence Whitehill, who gave a moving portrayal of Kurvenal, in place of Mr. Schorr, the cast was the same as at its first presentation. Gertrude Kappel again repeated the success she scored in her debut as Isolde last season, while Laubenthal's Tristan needs no additional words of praise at this time. Others in the cast were Mme. Branzell and Messrs. Bohnen, Gabor, Meader, d'Angelo and Bloch. Mr. Bodanzky again conducted.

### CAVALLERIA RUSTICANA AND PAGLIACCI, FEBRUARY 12

Cavalleria Rusticana and Pagliacci drew a holiday audience to the Lincoln Birthday matinee and they found much to give pleasure. In the Mascagni opera Leonora Corona, making her first appearance of the season, sang Santuzza. She looked and acted well and lent richness and dramatic fervor to her singing. Ina Bourskaya was the Lola while the male singing honors went to Armand Tokatyan and Lawrence Tibbett. Both were in happy voice and gave generally fine performances. Bellezza conducted.

Lucrezia Bori was a charming Nedda. She sang beautifully and easily captivated the large audience. Martinelli was a stirring Canio. After the big aria he was tendered an ovation. De Luca repeated his Tonio and Everett Marshall, the Silvio, made a favorable impression. Vocally he was superb and the audience appreciated the fact. The Leoncavallo work moved smoothly and was excellently done.

### LOHENGRIN, FEBRUARY 13 (MATINEE)

A full house greeted the opening performance of the current Wagner cycle, beginning February 13 with the matinee, Lohengrin. It was a notable cast, including Jeritza (Elsa) whose farewell it was; she received no less than ten personal recalls at the close, singing and acting the romantic part beautifully. Laubenthal was in good voice, looking exceedingly well in his glittering silver and gold costume; his three high B flats in the last act were ringing in quality. Splendid, dignified was Bohnen as the king, while Schorr as singer and actor was irreproachable. Karin Branzell sang Ortrud with opulent tones and acted with appropriate malignancy. Arnold Gabor was a competent Herald. The stage groupings of Saxon and Brabantian nobility were effective, and conductor Bodanzky seemed overflowing with energy; he received personal applause. The four horses on the stage in the last act behaved well, and altogether it was a notable performance.

### ROMEO AND JULIETTE, FEBRUARY 13

The Wednesday night subscribers listened to a new Juliette and seemed quite charmed with her, applauding much after the famous waltz song. She was Grace Moore, who had sung the role abroad last summer with success. In appearance, this young American was ideally cast. She looked lovely, and moved gracefully about the stage. But she also acted with conviction. Vocally, too, Miss Moore gave satisfaction. To be sure at first she showed some nervousness, which handicapped the clarity and certainty of her tone, but after she gained assurance, she sang well and revealed the fresh, lovely soprano voice that is hers. Incidentally this is the fourth role Miss Moore has sung at the opera. Edward Johnson made an easy-to-look-upon Romeo and handled the role with his accustomed skill. He was in excellent voice. Clarence Whitehill, the Capulet, added dignity and vocal polish to the performance, as did Leon Rothier as the Friar. Hasselmans conducted.

### LA TRAVIATA, FEBRUARY 14

La Traviata was repeated on Thursday night, with Lucrezia Bori in the title role. So many superlatives have

been exhausted in reviewing the impersonation of the unhappy Violetta by the alluring Bori, that there are none left to be used. Personally, vocally, sympathetically the graceful Italian is simply ideal in the part, and, as on all previous occasions, her entranced audience let her know the fact in unmistakable terms. Frederick Jagel, of whom America (Brooklyn) may well be, and is, proud, was a superb Alfredo, Mario Basiola a touching Germont, Sr. The remaining roles were in the capable hands of Mmes. Egner and Falco and Messrs. Bada, Picco, Reschiglian and Ananian. Mr. Serafin conducted.

### JONNY SPIELT AUF, FEBRUARY 15

Jonny Spielt Auf was repeated at the Metropolitan on February 15, with Walter Kirchhoff as Max and Dorothee Manski for the first time in the role of Anita, which her interesting personality and vivacity made attractive. The rest of the cast was as in earlier performances, and the conductor again Bodanzky. The house was well filled with subscribers, but Jonny seems to have failed to make any deep impression on the casual public. There were few standees. The opera remains amusing in spots, but in spite of the excellence of the artists who take the serious roles, one has the impression that the public waits for the comedians to appear; that is, Bohnen as Jonny, Editha Fleischer as Yvonne, and George Meader as the hotel manager, not to speak of the three policemen, whose short scene is effectively done. Bohnen still wears his coat of Harlem brown, which seems a little too light in color, for in some of the scenes it is scarcely visible.

### THE KING'S HENCHMAN, FEBRUARY 16 (MATINEE)

The King's Henchman, the Deems Taylor opera which celebrates its third season in the Metropolitan's repertory, had its first hearing of the current season on Saturday afternoon. The cast was the same as formerly with Florence Easton, Edward Johnson and Lawrence Tibbett heading the long list. Serafin held the orchestral reins.

### CARMEN, FEBRUARY 16

Carmen was repeated on Saturday evening, with another Carmen, Ina Bourskaya, who has been heard here before in the part. Mme. Bourskaya gave an interesting delineation, one that was beautifully costumed, too. Nina Morgana, the Micaela, did some exquisite singing and was warmly received by the audience. So was Martinelli, whose Don Jose seems to be one of his best roles. In excellent voice and spirits, he offered much to please his admirers. Pinza, the Escamillo, revealed his rich voice to perfection and Hasselmans conducted.

### SUNDAY CONCERT

The Sunday night audience at the Metropolitan was treated to a concert version of The Barber of Seville, with Nina Morgana singing the music of Rosina, in which she scored a personal triumph. Mme. Morgana was in fine fettle and her clear, limpid tones aroused the audience more than once. She has been singing admirably this season and always satisfies. Others in the cast were: Wakefield, Tedesco, Basiola, Pinza, Malatesta and Paltrinieri. Bamboschek was the conductor of the evening.

### Important Announcement by Curtis Institute

The Curtis Institute of Music in Philadelphia announces that an overwhelming number of applications have already been received for the year 1929-30 from many and distant points of the country, far exceeding the number of vacancies expected for the next year. As a result, it will be possible to enroll only a very small proportion of those applying, and therefore consideration can only be given to those

## News Flashes

### Chicago Opera Scores in Buffalo

Buffalo, N. Y.—The Chicago Civic Opera Company, under the local direction of A. A. Van de Mark, concluded three splendid performances on February 14 in Consistory Auditorium before highly enthusiastic and brilliant audiences. The leading soloists, conductors, the orchestra, chorus, ballet, scenery and costuming were of a high order. Sincere appreciation is due the Buffalo guarantors for this operatic feast.

(Signed) Louise H. Marvin.

### Horowitz a "Sensation" in Vienna

Two cablegrams received from Vienna by Concert Management Arthur Judson record Horowitz' success there, as follows:

"Horowitz played his first concerts after America, in Berlin, Budapest, Vienna. He had a fantastic success. (Signed) A. M."

"Horowitz played tonight (February 13) his first recital in Vienna. It was an event and sensation, which has not happened during the last forty years. (Signed) Konzertdirektion Gutmann."

possessing truly exceptional musical gift. In view of these facts, the Curtis Institute urges applicants to consider well before essaying the entrance examinations, which will in many cases entail extended and expensive journeys. These examinations are to be held in April and May of this year at the Institute, in Philadelphia.

## I See That

Jeritza sang her farewell in Lohengrin February 13. The Victor Herbert Memorial Concert, auspices of the National Opera Club, Katherine Evans von Klenner, president, will take place on March 17. Glowing reports of the Prague Teachers' Choir continue to pour in. Elsa Lehmann was well received in two recitals at Atlantic City. Ernest Davies, tenor, has been engaged for the Lindsborg, Kans., Music Festival. Andre Skalski, pianist, recently appeared in recital with Paul Kochanski. The Chicago Civic Opera Company has concluded its Boston season. Martha Baird has a special hand warming device. Eduard Erdmann's new piano concerto was heard in Cologne. Maazel continued his amazing success in recital in Berlin. London's Handel Festival has been postponed until next year. Rosa Ponselle has been engaged to sing at Covent Garden. Marion Talley will conclude her concert tour on March 16 with a recital in St. Petersburg, Fla. Giordano's new opera, Il Re, had a successful premiere in Milan, with Toscanini conducting. George Engles has completed a survey of musical conditions in the United States. Horowitz was acclaimed a sensation in Vienna. Georg Schneevoigt had a narrow escape in an automobile accident. Cyrena Van Gordon was guest artist in the new radio feature "At the Baldwin." Dudley Buck is now a member of the faculty of the Columbia School of Music, Chicago. The Reading Symphony gave its final concert of the season on February 16. Marie Sundelius will sing at Winter Park, Fla., on February 25. Arthur Middleton, American baritone, is dead. Amelia Conti, harpist, has left the Chicago Civic Opera Co. An unusual week of opera at the Metropolitan included, Tristan und Isolde, Cavalleria, Pagliacci, Lohengrin, Romeo and Juliet, Traviata, Jonny, King's Henchman, and Carmen. Walton Perkins died in Chicago on February 8. George Anthiel has written the incidental music to Sophocles' Oedipus. Offenbach's La Chanson de Fortunio has been revived by the Berlin opera. Valentina Aksarova, soprano, is to make her New York debut on March 9. The New York Opera Club recently presented Fra Gherardo. The Minneapolis Symphony Orchestra is now engaged on its eighteenth mid-winter tour. Herbert Witherspoon, president of the Chicago Musical College, is to hold a master class this summer. The King's Henchman is the only opera written by an American composer to have a third season at the Metropolitan. Paris has a new opera company, the Opera Prive de Paris. Victor Wittgenstein will play in his home town, Louisville, Ky., for the first time on February 25, and at Howard University, Washington on February 21. Ignace Hilsberg recently signed up with the Brunswick Company and has made some excellent piano records. Dr. William C. Carl will direct a Bach Festival at the First Presbyterian Church next Sunday evening.



### KING TOSCANINI AND RETINUE ARRIVE

Among the passengers that arrived on the thirteenth instant on the S. S. Paris was Arturo Toscanini, one of the monarchs of the domain of orchestral music, and his retinue. Owing to important European engagements his majesty is late; but his audiences at the Philharmonic Symphony concerts will accentuate the old proverb, "Better late than never." Interpreting the picture (taken by Cosmo News Photos) we see, left to right: The maid, Miss Wally Toscanini, Mme. Toscanini, the maestro, Walker, the heir apparent and Signorina Wanda.



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NEW YORK FEBRUARY 21, 1929 No. 2550

Toscanini is conducting again in New York and has lost none of his rare and noble art since last season.

Weber redivivus! Freischütz will make its re-appearance in our midst, at the Metropolitan, next Saturday afternoon.

Egon Wellesz, modernistic composer, is soon to publish a treatise on The New Instrumentation. Alas, it is already old.

The mysterious libretto of which Deems Taylor was fashioning his now abandoned opera was based on Heywood Brown's novel, Gandle Follows His Nose.

Wise old Cicero must have known something about the musico-pedagogical profession, for he said sagely: "Not only is there an art in knowing a thing, but also a certain art in teaching it."

Rudolf Laubenthal is very frank in his expressions regarding Jonny, and confesses that he thinks this opera is not art and has nothing to do with art. Maybe so, but Jonny is amusing all the same.

In connection with Eleanor Painter's interesting comments upon how to make an opera role convincing, one is reminded of the old Yorkshire recipe for rabbit pie, first catch the rabbit—first catch the role. There are some roles that no artist, no matter how great, could make interesting.

At an altitude of 39,000 feet the temperature is 79° Fahrenheit below zero, equalled nowhere here below except in the auditorium at the Metropolitan when Johnny Strikes Up the Band is being sung. And upon information and belief, it can be stated that the coldness is not due alone to the presence of the glacier which appears in two scenes of the opus.

The connection between poor pay and good art is not altogether clear, and the report that comes from Paris that the orchestras of that city are below their usual standard of excellence because the orchestra musicians are insufficiently remunerated is rather puzzling. If the orchestra musicians are willing to play at all for whatever salary they get, one would think that they would play as well as they knew how. Of course what it all amounts to is lack of rehearsals. Even the best of orchestras cannot play without sufficient rehearsals, and only those that are heavily

subsidized can have rehearsals enough to do themselves justice.

Ninety-nine millionth of the world doesn't know what the other one millionth sees in classical music.

President Coolidge went into the White House with four trunks and is to move out with eight. The added four do not contain classical music or books on the tonal art.

Naples has it on New York operatically in some respects. February 20 marks the reopening of the improved San Carlo Opera House in the Italian city, and the performance will be that of Richard Strauss' Woman Without a Shadow, the composer officiating as conductor.

The voice of Arthur Middleton is stilled forever. And what a glorious, full-chested, manly baritone it was! In Middleton America produced an oratorio singer whose name will be written in letters of gold in the history of oratorio singing. His death at the age of only forty-eight will be mourned everywhere.

It is not without interest to note that Augusta Cottlow is giving her pupils exercise in criticism by encouraging them to write critical comment on each other's playing. This seems a good idea and should not only sharpen the observation faculty of the students, but should teach them to give expression to their thoughts as well.

Sunday, March 17, will not exactly be a day of musical rejoicing in New York, for it marks the final appearance of the Flonzaley Quartet as a public performing body. The disbandment of the organization follows immediately after its Town Hall matinee, which is to be given, most appropriately, for the benefit of the Musicians' Foundation, the fund created by The Bohemians, for the assistance of musicians in need.

A dreadful musical mistake occurred in the Morning Telegraph of last Sunday. That paper reported Mme. Maria Jeritz as having attended Ganna Walska's concert and wearing a brown hat. The musical world is informed herewith of the important truth, to wit, that Mme. Jeritz wore a green hat. The MUSICAL COURIER may always be relied upon for accuracy and justice in the matter of presenting news.

The return of Mme. Schumann-Heink to the Metropolitan for appearances in the Wagner Cycle only goes to show how extraordinary this artist is. She has not only retained her vigor past the age when most artists are ready to retire, but she has retained her voice as well. There is one thing that Mme. Schumann Heink will never lose as long as she lives, and that is her amazing style of interpretation, a style which has made her one of the greatest artists this generation has had the privilege of listening to.

The universal influenza visitation has counted among its subjects Ignace Paderewski, beloved of all who love a real musician and a real man. The famous pianist and ex-premier of Poland is resting at Nice, France, where he had gone to appear at a charity concert. His friends and admirers on the MUSICAL COURIER staff, in other words the entire staff, hope that by the time these words appear in print, the distinguished artist will be well on the road to recovery.

China has a new National Anthem, the Song of the Kuomintang, just selected by the Nationalist Government at Nanking, after an open competition for a prize of \$2,000 won by Cheng Mao-chin, instructor in music at the National Central University at Nanking. The words of the song, which will be taught in all schools and colleges, and sung by the armies, are arranged in verse from a patriotic speech made by the late Dr. Sun Yat-sen in 1924. Cheng Mao-chin's music in C major, consists of twenty measures of diatonic music in the European mode, and has simplicity, strength, and dignity.

When King George issues his annual list of honors next month, it will probably name Frederick Delius, famous English composer, either for knighting or as the recipient of a high order, or both. Delius deserves such recognition in a country where to be a "Sir" or to have the privilege of wearing a medal or a piece of colored ribbon in the buttonhole, places one high in the estimation of one's fellow citizens. Sweden, Denmark, Finland, France, and other countries (not America) honor their great musicians with pensions and grants of money. It is, on the whole, the more desirable form of encouragement and reward.

## FRIENDS OF WAGNER

There always has been and there always will be differences of opinion as to the reverence due to Wagner and his music as applied to the matter of cuts. One of the earliest impressions of Wagner was that of inordinate length, and that impression has prevailed; nor did Wagner ever do anything to rid himself of the disease of Teutonic verbosity. He had neither care nor respect for critical or public opinion, and in his music dramas he laid excessive weight on the text, its intricate meanings, its philosophical import. He looked upon his librettos as literary achievements, and it is rare indeed that he left any word or line unset. Throughout his entire productive career the dramatist and the musician were in conflict, and each was the loser; the music often spoiled the text; the text created weary wastes in the music. It was, and is, a conflict between text that was intended to be spoken at speaker's pace—and every word understood—and is, in fact, sung at singer's pace—and few words understood.

Yet Wagner was one of the greatest dramatists, as he was one of the greatest musicians, the world has ever known, and it is a pity that respect and reverence should be permitted to retard the progress of his popularity. There is not a single one of the music dramas that could not be profitably cut and pruned into ordinary theatre length. There would still be enough left in them to give all of the important musical passages as well as all of the essential dramatic material.

The result for the average public—at least the average American public—would be a genuine and unalloyed delight such as is under average existing circumstances unattainable. What, for instance, does the average American public care for the bickerings in Rheingold between the giants and the gods, or the nagging of Fricka? What does this same public care about the weary vaporings in Die Walküre about Siegmund's name and his family history; what need one care about The Wanderer and his mouthings in Siegfried; and what . . . but why extend this list of examples? The Wagner operas are full of passages where the dramatist forgot the musician and the great master of stage craft scorned his public. Even the extreme cleverness of the Meistersinger satire is lost in its musical setting; and especially, of course, for audiences unfamiliar with German.

But with all their faults the Wagner librettos are great stage works. Their faults can be cured by simple omission. It is a pity there is not a Society of American Friends of Wagner to take this matter in hand and give the American public Wagner to its taste. Then, as morning mist vanishes before the rising sun, the just complaints one hears now on all sides of Wagner's lack of consideration for the public, would vanish before the refulgent glory of his unveiled magnificence.

Wagner today is being driven by his most ardent worshippers out of the opera house and on to the concert stage. These devotees, blinded by their reverence, are unable to see the truth, and instead of being, as they imagine, Wagner's truest friends, they are, in fact, his worst enemies.

There is money in music but no music in money.

Active ignorance in music often is preferable to pretended knowledge.

Those who do not belong to the encore fiends at concerts probably believe with the ancient German philosopher that one should stop in one's enjoyment just when it is giving the most pleasure.

On his recent birthday, Thomas Edison declared, "I am not acquainted with anyone who is happy." He has not encountered those opera-singers to whom Giulio Gatti-Casazza is saying these days, "Your contract with the Metropolitan Opera House is renewed for next season."

According to the latest information, Ossip Gabrilowitsch will share the baton with Leopold Stokowski next season as a regular conductor of the Philadelphia Orchestra. Word has it that Gabrilowitsch's term there is for ten weeks beginning late in December. Stokowski to lead the earlier concerts and the concluding series. At such other time as Gabrilowitsch is not leading in Philadelphia he will direct in Detroit.

# WAGNER'S "RING" REFASHIONED

## NIBELUNGEN MYSTERIES MADE INTO A PLAIN TALE FOR PLAIN PEOPLE

(In Four Parts)

By Leonard Liebbling

PART I.

### Personal Prologue

There are four operas in the Nibelungen cycle of music dramas—Rheingold, Walküre, Siegfried, and Götterdämmerung, and you cannot understand any one of the four unless you have been at the other three. It is quite possible to visit three of them and then not to understand the fourth, but if this happens to you, never admit it or some Wagnerite will try to explain. Make sure that you will see the whole cycle by buying tickets for the four performances at a single purchase, and paying cash in advance.

The Nibelungen operas should be visited in their regular order as hereinbefore given. For instance, if you see Siegfried before Walküre, or Götterdämmerung before Rheingold, you are imbibing the cycle backward. The story is just as exciting that way but it is not the manner in which Wagner wished it to be received.

Some very advanced Wagnerites might tell you that Rheingold really is superfluous in the Nibelungen cycle, but do not believe them, for without it the other dramas would become too clear in plot and natural in logic to be genuine Wagner operas. Unfortunately, this opinion about the importance of Rheingold has gained firm ground in many places, and therefore the opera is but rarely given. Thousands of willing and eager persons are waiting everywhere to begin their Nibelungen experience with Rheingold, but never, well hardly ever, get a chance to make a start.

There is an authentic record of one man in a provincial German town who has been waiting four-

never will be given in the particular town in question.

Other instances there are, too, of incomplete and interrupted Wagnerites who had experiences no less tragic than those just related. For instance, the records tell of one poor soul whose local opera house began with Rheingold, which he heard in 1878. In 1880 and for three years thereafter Siegfried was given. Then in 1885 came Götterdämmerung followed in 1886 and 1887 by revivals of Siegfried. Finally in 1891 Walküre was produced and made such a stir that it held the boards till 1902. This led to a resuscitation of Rheingold in 1904 and Siegfried in 1907. These three operas dominated the situation from 1908 until 1913. In 1914 Götterdämmerung reappeared and our Wagnerian friend also. Then came the war and no more opera. The dates of his Nibelungen first hearings, therefore, were: Rheingold, in 1878; Siegfried, in 1880; Götterdämmerung, in 1885; and Walküre, in 1891. Naturally enough he could not remember in 1891 what he had heard in 1878, and recently he confessed to an acquaintance that he did not understand what the whole business is about and that it probably is damned rot, anyhow.

In that wise was a faithful and potential Wagnerite spoiled by the atrocious habit of our opera houses of giving the Nibelungen works haphazard and out of the order expressly indicated by Wagner. Now let us proceed with our undertaking proper.

### RHEINGOLD

(This Wagner opera has been referred to as the original tank drama chiefly because its opening scene takes place on the bed of the river Rhine. Greenish twilight enwraps the stage as the curtain rises. It is well to get a good peep at your neighbors before the lights are lowered, and to stow your valuables in inner pockets securely guarded, as the theater is kept in darkness [and some of the auditors, too] during the entire performance. In fact, Wagner insists on this black gloom at all his Nibelungen music dramas. He was a wise man in his own generation and knew full well that if an audience has nothing else to look at it is bound to look at the stage. In the center of the Rhine, which appears to be thirty

feet or so in length, is a little conical cliff, on which a lump of gilded tin placed around an incandescent electric light bulb represents the Rheingold [overlooked by the French in their famous hunt for reparations], the marvelous treasure which some mysterious agency has placed in the river, under the care of Woglinde, Flosshilde and Wellgunde, the Rhine daughters, who look like mermaids, and are made to appear to swim by being placed in a chair apparatus, which men in the wings and flies jerk hither and thither by means of cables.)

Woglinde—Brightly the Rheingold shines!

Flosshilde—O, dry up.

Wellgunde—How can she, down here in the river?

Woglinde—Hush! You should know that there are no jokes in Wagner.

Flosshilde—Ha! I saw a light on the shore.

Wellgunde—That isn't the shore. It's an usher with a flashlight showing in a latecomer.

Woglinde—I'm tired; I'm going to sit down.

(Flosshilde and Wellgunde shriek with laughter.)

Woglinde—What 'tis?

Wellgunde—How can a mermaid sit down? On what? You are half woman, half fish.

Flosshilde—Ouch!

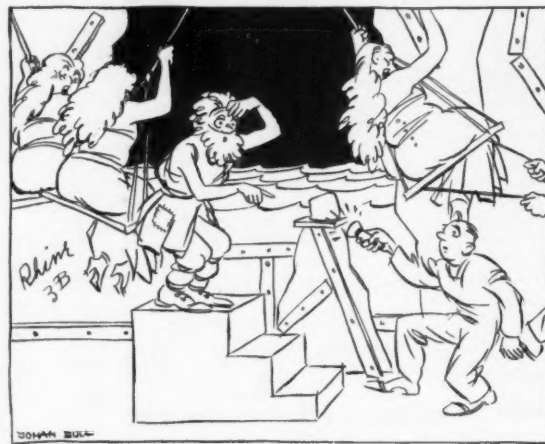
Woglinde—How now?

Flosshilde—If that cable manipulator of mine isn't careful he'll really have me in the Rhine in half a minute. (To Wellgunde) Don't scoop your tones.

Wellgunde—I'm seasick.

Woglinde—Who crawls there?

(Alberich, a dwarf, is seen issuing from a cave and climbing along the rocky bottom of the Rhine. For reasons which will appear later, the auditor should here fix firmly in his mind the fact that Alberich



ALBERICH DISCOVERS THE RHINE GOLD.

seems to have no difficulty in breathing the waters of the river, nor do they have the slightest apparent effect on his singing. The mermaid Rhine daughters are as little bothered, but of course they feel at home in their native element. Alberich is not a regular dweller on the Rhine bottom, as the ensuing dialogue makes clear.)

Flosshilde—Who are you, bozo?

Alberich—I am Alberich, come from Nibelheim, where I live.

Wellgunde—What can we do for you?

Woglinde—(aside)—Father warned me to beware of such a fiend.

Alberich—Let's sit around and play.

Flosshilde—Catch us if you can.

Alberich—(Chases the Rhine maidens from rock to rock, the meanwhile they escape him and mock his beard, face, and figure)—Curses on you and on the Rhine. I've barked my shins a dozen times on these wooden rocks. I'll have the stage carpenter discharged. (A soft light illumines the conical cliff spoken of before.) Ha! what's that?

Woglinde—That's the Rheingold. Whosoever from it forges a ring falls heir to all the world and is master of matchless might.

Alberich—(Hoarsely)—Who said so?

Wellgunde—Pa said so, that's why he put us here to guard the Rheingold.

Flosshilde—And only he shall have power to forge the ring who forswears love and its pleasures forever.

Alberich—The ring for mine. (He clambers rapidly toward the Rheingold and seizes it.)

Wellgunde—Ah!

Flosshilde—Ha!

Woglinde—Woe!

(It is not explained by Wagner why their father should have chosen the Rhine maidens as guards who do nothing but ejaculate and chatter when the hoard actually is filched. But, of course, that is Wagner's lookout and not ours. We are not criticizing but merely studying.)

Wellgunde—Drop it!

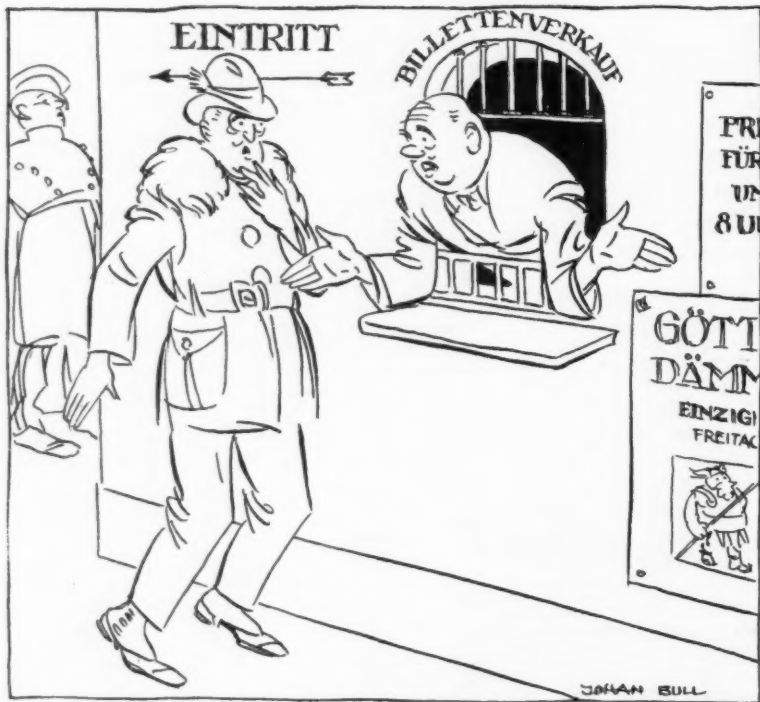
Woglinde—Thief!

Flosshilde—Naughty! Naughty!

Alberich (holding the gold on high)—I curse love! (He disappears.)

### Scene II

(Slowly the scene changes from the Rhine to a plateau among the mountain tops. It is dawn, and the battlements of a castle are seen on a faraway peak. Wotan and Fricka are sleeping on the dewy sward.)



"SORRY! RHEINGOLD HAS ONLY ONE ACT AND YOU CAN'T GO IN DURING THE MUSIC."

teen years to hear the complete Nibelungen cycle, but cannot do so because there has been no Rheingold representation where he lives, although Walküre, Siegfried and Götterdämmerung performances were plentiful in his town.

Another story, and a deeply pathetic one, comes from an Austrian community where there is an opera house of small size and scope. In 1905, an ambitious Wagnerite, then a young man, attended Rheingold and Walküre performances in proper order, but until now—a period of twenty-four years—he has not been able to hear Siegfried and Götterdämmerung, owing to the limited facilities of the opera house in his native place. Then the war came, the little opera house closed, and now those two works probably



Fricka (awakening)—Good morning.  
 Wotan—What time is it? (Rolls over.)  
 Fricka—Get up.  
 Wotan—Let me sleep another hour.  
 Fricka (severely)—If you'd come home earlier at night you wouldn't be tired in the morning.  
 Wotan—See here, Mrs. Wotan—  
 Fricka (witheringly)—Don't you "Mrs. Wotan" me! Heaven only knows how many Mrs. Wotans there are.

(Wotan is too gentlemanly to contradict.)  
 Fricka—That's what I wanted the new castle for, to keep you at your own fireside.

Wotan (hums a snatch from a fox-trot popular in his day)—You're looking lovely this morning, my dear; not at all as though you had been sleeping out of doors all night.

Fricka—You can't flatter me. I've seen you make eyes at too many women.

Wotan (angrily)—How can I make eyes when I have only one? (Wotan wears a patch over one eye.) You know I left my other one in pledge with the Gods when I wedded you.

Fricka—You're always leaving things in pledge. Here you've gone and pledged my sister Freia to the giants Fafner and Fasolt, in payment for their building of that new castle while we slept. What are you going to do about it?

Wotan (shrewdly)—What all great financiers do. Let other people work for me while I sleep and then tell them that industry is its own reward. Are we the only ones living in a house we can't pay for?

Freia (dashes in)—Save me, oh, save me! Two operatic basses dressed as giants are after me, and that is a terrible fate.

Wotan—I will consult with Loge, the God of Fire.

Fricka—I don't like that man.

Wotan—Just because I knew him before I married you. He's wise, I tell you; he's a bachelor.

(Enter Fasolt and Fafner.)

Fasolt—Give us our reward!

Fafner—We want Freia!

Wotan—Er—ahem—I beg of you, my friends—

Fasolt—You refuse?

Fafner—Treason!

Wotan—If you would take some shares of stock in the new enterprise I am planning—

Fasolt—I want Freia; she is so pretty.

Fafner (to his brother giant, aside)—Fool! What care we for her beauty? She knows the secret of cultivating the magic apples in the garden of the gods. As long as the gods eat the apples the gods remain eternally young. Take away Freia and the apples rot and the gods rot. We want to put those apples out of business because the gods are our enemies.

Fasolt—As you say, brother. (Goes toward Freia.)

Freia—Save me!

(Enter Froh and Donner, two fair young gods, who usually are fairly poor singers.)



THE TARNHELM HIDES ITS WEARER.

Froh—Stand back!  
 Donner—Advance at your peril;  
 Wotan (sadly)—Stop, boys. The giants are right. I promised them Freia, and swore by my spear. (Joyfully) Here comes Loge.

(Enter Loge.)

Loge—Did I hear my motif? The conductor phrased it so peculiarly.

Wotan (aside)—I called you. How can I get out of paying for the house the giants built?

Loge—They want Freia?

Fricka—Alas! yes.

Fafner—Mr. Loge, would you stand by and see two poor men who—

Wotan—Shut up and let me think.

Loge—There's nothing worth more to a man than a woman, when he really wants her.

Wotan—Oh, boloney.

Loge—That's a fact. I've been on this job for you all day and have inquired everywhere. The only man that values something higher than love of woman is Alberich, who stole the Rheingold and foreswore love. (Aside to Wotan.) By the way, the little girls down the Rhine way are dreadfully put out about losing that piece of jewelry and want you to help them recover it.

Wotan (glancing anxiously at Fricka)—Hush! Not a word about them here. How's the blonde?

Loge (aside)—Fine. Sends her love. (At this point he recites the virtues of the magic ring and explains that it makes its owner all powerful.)

Fafner—Very well; I'll take the ring instead of Freia.

Fasolt—Me, too.

(They drag Freia away and give Wotan till evening to reflect.)

Loge (sneeringly)—What bad complexions you all have. You seem to be failing.

Wotan—Great guns, I haven't eaten an apple since last night. And Freia gone! Get me an apple, quick!

Froh (casting a look into an imaginary orchard off stage)—They're all rotting.

Wotan (despairingly to Fricka)—At least you could stew some apple-sauce—

Fricka—I am a goddess, not a cook. By the way, Loge, could the Rhine treasure be made into a necklace or a bracelet?

Loge—Anything you like (craftily, aside), and with it you would have power to force your husband to stay home evenings.

Fricka (commandingly)—Wotan, get that gold.

Wotan—So be it. Loge and I will win the ring from Alberich, and fry Freia—free Freia, I mean.

(Loge and Wotan disappear in a small flame blown by a stagehand from a bellows through a hole in the scenery.)

### Scene III

(Nibelheim, a huge cave, Alberich's home. Alberich drags the gibbering dwarf, Mime, from a side cleft.)

Alberich—Have you finished the helmet I bade you fashion?

Mime—Here it is.

Alberich (tries it on)—I will test its power. Invisible I would be. Canst thou see me, brother?

Mime (without looking at him)—No; where are you?

Alberich—Here. (Hits Mime a ringing blow and runs off laughing.)

(Enter Loge and Wotan.)  
 Loge—"Was, wunder, wimmerst du heir?"

Mime—I beg your pardon?

Wotan—That's from Wagner. You seem hurt at something.

(Mime explains that he had made a magic helmet for Alberich, and how, with the aid of the all-powerful ring, Alberich forces his brothers to work for him incessantly, seeking more treasure, and piling it up for his selfish use.)—Here comes the mighty one, now. (Mime flees.)

Alberich—What wouldst thou—I mean thee—both of thee?

Loge—We've heard of your ring and your helmet.

Alberich—You've heard only the half of it. With the aid of the helmet I can change my appearance to anything I like.

Wotan—Impossible!

Loge—You'll have to show me.

(Alberich changes himself into an enormous snake, and then resumes his usual form.)

Loge—Marvelous!

Wotan—Great!

Loge (slyly)—Can you change yourself into something small, as well—a toad, for instance?

Alberich—Nothing easier (does so).

Loge (to Wotan)—Get him.

Wotan (holds the toad while Loge puts his foot on it; Wotan appropriates the magic tarn helmet which makes its bearer invisible)—Now we have you, buddy. (As Alberich resumes his ordinary shape they bind him hand and foot.)

### Scene IV

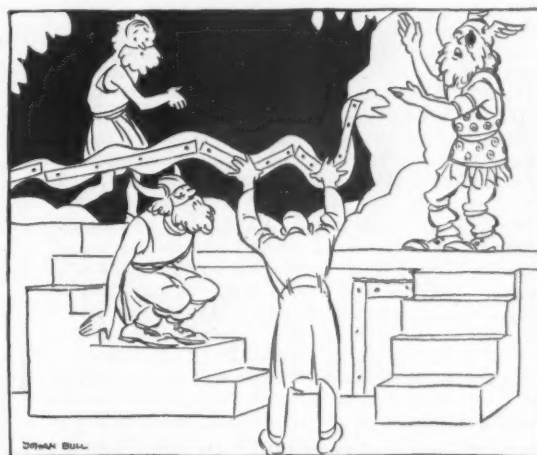
(The picture changes to the same as in Scene II.)  
 Loge—Give us all your gold, before we release you.

Alberich (cursing furiously, breathes a command over his ring; the Nibelungs appear with golden treasures)—Enough?

Wotan—More.

Alberich—Take the helmet.

Loge—And that ring on your finger.



ALBERICH CHANGES HIMSELF TO A SNAKE.

Alberich—Never while I live.

Wotan—Your answer is stricken out as not responsive.

Loge—The ring or your life.

Alberich (after more cursing and frightful profanity in the basses, cellos and brass section of the orchestra)—Take it. But my curse goes with it. May the wearer of the ring die and have all possible hard luck afterward. Curses on the ring until it is returned to me. (Exits)

(Enter the giants and Freia.)

Fafner—Have you got the stuff?

Wotan—How much off for cash?

Fasolt—You must pile the treasure as high as Freia stands and as broad.

Loge (wittily)—Piles of treasure, as it were.

(Wotan heaps the treasure in a space measured by the staffs of Fafner and Fasolt.)

Fafner—Ha! A cavity here. Fill it up.

(Wotan stops up the hole with the tarn helmet.)

Fasolt—Here, another place. Put something in here.

Loge—There is nothing left.

Fafner—The ring on Wotan's finger.

Wotan—Never!

Loge—That's what Alberich said.

Wotan (louder)—Never!

Giants—Come along, Freia.

(The Goddess Erda arises on a trap platform in the rear; bluish light is seen.)

Erda—Beware, Wotan. The ring is accursed. (She disappears.)

Wotan—Take it, then. (Gives it to the giants, who begin to divide their booty.)

Fafner—The ring is mine.

Fasolt—No, mine.

Fafner—Mine, I say.

Fasolt—You lie.

(Fafner hits Fasolt over the head with a young tree; Fasolt dies—and no wonder.)

Wotan (to Fricka)—Let's go home, mother.

(Singing heard from the rear.)

Wellgunde, Flosshilde, and Woglinde—Please, oh, please, good, sweet Wotan, won't you get the Rheingold for us?

Wotan (quickly to Loge)—Stop those girls, before the Frau hears them.

Loge—I'm off to make whoopee.

(The gods enter Walhalla and the curtain falls. The audience goes out quickly and somewhat shamefacedly.)

(Walküre to follow next week)

### TO PAY OFF MacDOWELL MORTGAGE

The executive board of the New Hampshire Federation of Women's Clubs, which met recently at the Chamberlin House in Concord, voted that the Federation undertake to secure \$35,000 to cancel the mortgage on the MacDowell property at Peterborough. A committee was formed to formulate plans for this undertaking, and Mrs. Guy E. Speare of Plymouth was made its chairman. The president, Mrs. George F. Morris, appointed Mrs. LaFell Dickinson of Keene, first vice-president, and Mrs. John F. Heck of Berlin, chairman of Fine Arts, to assist on this committee. Mrs. Mina E. DelCastillo of Cambridge, chairman of the division of music of the general federation, met in conference with the executive board to assist in formulating plans.

This important bit of news which has just come to hand must inevitably arouse universal interest throughout the United States. The MacDowell Colony is an important asset to American music, literature and art, and has done much to assist creative artists in the production of their best works. Even were this not so, it would be the duty of Americans to free the MacDowell property from the burden of a mortgage as a mark of honor to the man who was without question America's greatest composer, and remains so in spite of the excellent work that has been done since his time. It need not be claimed that MacDowell was a Bach or a Beethoven, a Brahms or a Wagner to accept the fact that he was a great composer, and especially that he was great in comparison with other composers that had appeared in America before his time. His widow has carried on the work that he had planned in giving American composers the assistance that he was denied during his lifetime, and in addition to the practical results attained there is behind this movement an ideal which is actually of far greater importance than the material things involved. The MacDowell Colony stands for something, just as the name of MacDowell, the composer, stands for something. The name of MacDowell is attached in every American music lover's mind with a nobility that is becoming more and more important as years go on, and as traditional concepts fail.

The whole of America should get back of the New Hampshire Federation of Women's Clubs with material as well as moral support in order that this endeavor to lift the MacDowell mortgage should be swiftly brought to a successful conclusion.

### PORTLAND'S SEVENTY-EIGHTH

To celebrate its recent seventy-eighth birthday, the city of Portland, Ore., arranged a broadcast concert by its fine symphony orchestra, and transmitted the musical message throughout the country on a trans-continental radio circuit. That was a skillful, dignified and justifiable method of bringing Portland's greetings to other American communities. As the Portland Oregonian points out in an editorial (February 12) there are still throughout the East many people who have a very hazy impression of conditions in the Pacific Northwest. People who are otherwise well informed cannot quite abandon the notion that the more picturesque phases of pioneer life have somewhat projected themselves into the present day. They may know as an actual fact that the stage coach and marauding Indians long ago went their way, but the more imaginative still find difficulty in picturing a far west where civilization has reached the same stage of development that it has in the East. The strains of a major orchestra directed by a conductor who is almost as well known in New York as he is in Portland should tend to remove such misconceptions of the Pacific Northwest.

### TO TRY AGAIN

Deems Taylor has abandoned the composition of the new opera (commissioned by the Metropolitan) upon which he had been working for about two years. Mr. Taylor, in a public statement, declares that the libretto, selected by himself, was filling his music with thought rather than with emotion, so he has put the work aside, found another libretto, and is starting out afresh with the effort to supply a companion piece for *The King's Henchman*, which, by the way, was revived at the Metropolitan last week. The Taylor decision was sensible, honest, and courageous. It also was modest and perspicacious. Many another composer would have considered any opera from his pen as worthy of production at the Metropolitan; and would have been unable to discern while composing that he was being supported by thought rather than fired by creative inspiration. The presence of thought and absence of emotion is what assails so many of our modern writers of music. Of course one wonders why Mr. Taylor did not in the

first place put his libretto through a thorough test even before he began to tonalize it. Most of the great opera composers have had their imaginations gripped by a story and were able to see it instantly as a whole and to compose it almost of a piece. A few writers of lyric drama have worked more slowly and painstakingly. Wagner was not deterred when his librettos presented passages of thought. He composed thought as well as action or emotion. However, the fact remains that Mr. Taylor was honest with himself and the public. It is no small sacrifice to shelve a work which, good or bad, thoughtful or emotional, was destined for sure production at the Metropolitan. It is to be hoped that in his new operatic undertaking, Mr. Taylor will be able to experience the emotion he seeks, and if thought crops up in it, to balance both elements with art and effect.

### THE WRONG PEW

A manager who telephoned to a music sharp asking him to recommend someone to sing the tenor role of Mime, the dwarf, in the Ring performances of the German Grand Opera Company's road tour, was told: "I have just the man for you. It is Chaliapin." Of course the great Russian is no tenor, but that fact does not spoil the pleasantry of the reply.

### ROYALTY DEMANDS RESENTED

The broadcasting of the Philharmonic-Symphony orchestra concert on February 17, through Station WOR, was suddenly broken off in the middle of the

program without explanation. It was subsequently announced that WOR took this action because of the "exorbitant demands for royalties of the foreign publishers of Respighi's *Pines of Rome* and Stravinsky's *Petrouchka Suite*." We presume that WOR has an arrangement with the American Society of Composers, Authors and Publishers for the use of works copyrighted by members of the society. Probably this arrangement does not extend to foreign societies, or the foreign publishers are not members of the American society. It would seem in order for the foreign publishers to enter into some arrangement with American broadcasters so that such conditions should not arise.

### PRO MUSICA'S STERLING AMERICANISM

Pro Musica continues its good work by offering the public of New York an All-American referendum concert at Town Hall on February 27. The "All-American" means Bernard Rogers, born in New York; Herbert Inch, born in Montana; Howard Hanson, born in Nebraska; William Henry Fry, born in Philadelphia (in 1813). Pro Musica is to be highly commended for the efforts it has made in the interest of American music, both here and abroad. E. Robert Schmitz, the founder of Pro Musica, formerly known as the Franco-American Society, though a native Frenchman and not yet, we believe, an American citizen, is an enthusiastic American. He does not talk much, and he never boasts, but oh, how great are his activities.

## Paris Greets New Operatic Venture With Demonstrative Enthusiasm

Maria Kousnezoff's Opera Privé Opens in Theatre des Champs Elysees—Magnificent Performances of Prince Igor and Tsar Saltan—Emil Cooper's Conducting Impresses Parisians—Fokine Stages Ballet.

PARIS.—A new operatic undertaking has just been launched in Paris with great success. It is the Opera Privé de Paris, organized and financed by Maria Kousnezoff-Massenet, the celebrated singer, whose husband, Alfred Massenet, is the son of the composer. The first two performances, Borodin's *Prince Igor* and Rimsky-Korsakoff's *Tsar Saltan*, respectively, were given at the Theatre des Champs Elysees, now the property of Ganna Walska. Both performances were superb.

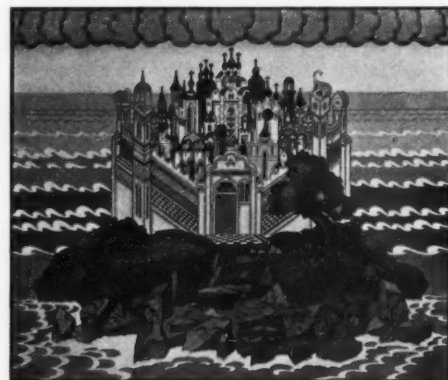
In the first, Maria Kousnezoff sang the part of the Princess Jaroslava, doing fine work in the big arias. Sadoven took the part of Kontchakova. Prince Igor was excellently interpreted by G. Jurenieff, and C. Kaidanoff's Prince Galitzky proved him to be not only a good singer but also an excellent actor, while the two comic moujiks, Erochka and Skoula, were excellently sung and played by Tretiakoff and Oksansky. The stage decorations and costumes were designed by Constantin Korovine, the veteran painter, whose sense of stagecraft and voluptuous coloring found magnificent expression. Paris has never seen a more sumptuous production.

#### A MUSICAL REVELATION

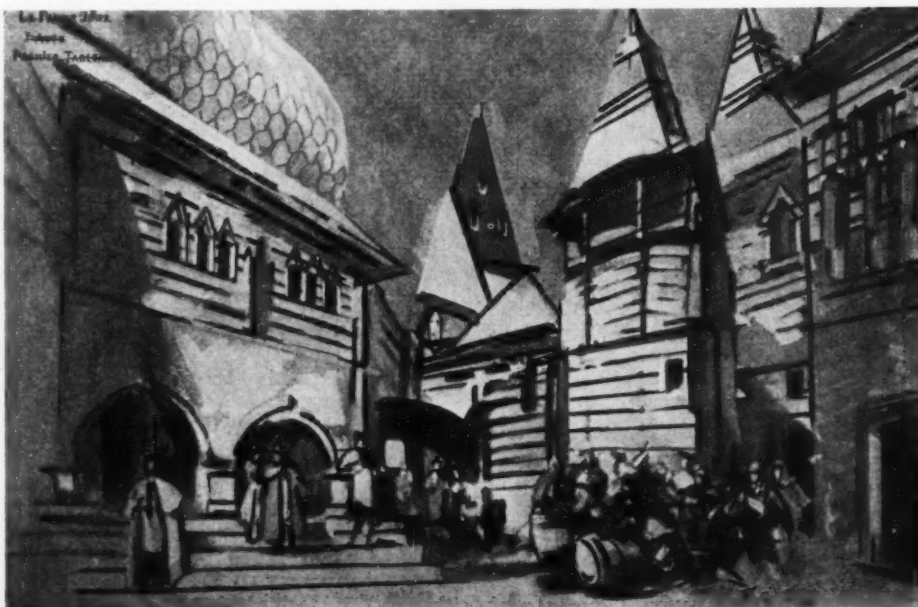
But in the musical part of the production lay the real revelation. Walter Straram's orchestra, conducted by Emil Cooper, gave a masterly interpretation of the work; a genuine treat after the meager performances of the Opera and Opera-Comique. Equally surprising and pleasant was the singing of the chorus which, composed of the various Russian choral elements in Paris, showed a musicianship and understanding of the score that should be a lesson to their French confreres. The Polovtsian ballet, under the

direction of Michel Fokine, who came from the United States for the purpose of staging it, was a masterpiece of choreography.

(Continued on page 35)



A SCENE FROM THE THIRD ACT OF TSAR SALTAN, as it is now produced at the Théâtre des Champs Elysées. The design is by Bilibine.



KOROVINE'S SETTING FOR THE SECOND ACT OF PRINCE IGOR.



## Paris

(Continued from page 34)

## SUMPTUOUS PRODUCTIONS

Even more sumptuous, if possible, was the production of Tsar Saltan. The stage decorations by Bilibine, known for his illustrations of Russian folk lore, were especially happy,



MARIA KOUSNEZOFF,

celebrated singer and actress, who has now added opera producing to her other activities.

while the costumes by Mme. Tcheko-Potocka were masterly. There was also an excellent cast. Rogovskaya, as the Tsarina Militrissa, is a first-class artist, as are also Azroff and Tourel (as the two Sisters) and Davidoff (as the Nurse). Kaidanoff, as Tsar Saltan, once more proved his artistry. The orchestra, again under Emil Cooper, and the chorus reached their previous high level of excellence, while Nicholas Evreinoff is to be especially commended for the remarkable stage effects which he achieved.

The new venture was hailed with enthusiasm by both the public and press. On the opening night, in fact, Maria Kousnezoff received an ovation that must have reminded her of past triumphs in Russia. Parisian leaders of music, literature and art are following the performances closely and expressing their admiration of the daring and magnificence of the undertaking. There is undoubtedly room for minor criticisms but it would be ungenerous not to forget them in the splendor of the whole. N. DE B.

## John A. Hoffmann Presents Students in Recital

Few student recitals have created the stir in musical circles as did the one in which John A. Hoffmann presented twelve men from his studio in the Cincinnati Conservatory of Music, on February 5. It was the first time in the memory of this reviewer, that such an event occurred at the Conservatory or in the city.

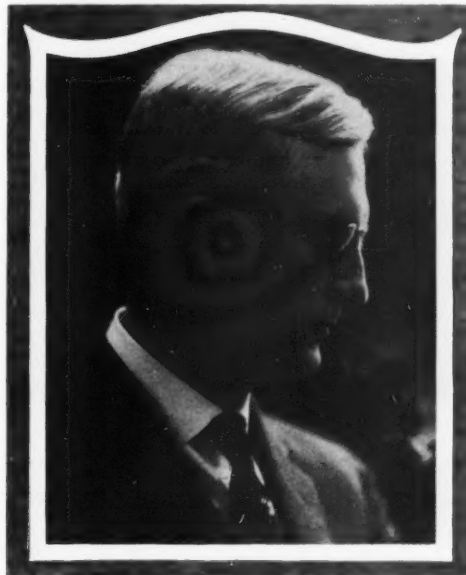
The voices ranged from a basso profundo to a lyric tenor and the numbers were especially chosen to give variety to the program as well as to display the quality of the various voices. In general the recital was marked by the beautiful diction of each singer which made listening a pleasure, for there was no straining to catch the words and one could give full attention to the song and the singer. Every technical

detail was well worked out for each individual and the voices showed evenness of work and fine tone quality.

The program itself was well built. Mr. Hoffmann not only has had a wide experience as a tenor soloist in this country and abroad, winning particular success in Paris, Berlin and London, but also his years of experience as choral director of St. John's Protestant Church, as teacher of voice, and as a close student of the best in voice literature, make him a past master in the art of program building. This one, presenting only men, was a test of his skill and ability.

Songs and arias were varied with quartets, and the program was brought to a beautiful close with an octet sung a capella in which the voices blended with unusual beauty and unflinching pitch. The classical and the modern schools of composers were represented, and altogether the program held the attention and interest of even the casual listener through the last note.

The program follows: Quartet—Lead Kindly Light (Dudley Buck), Harry Nolte, Robert Powell, Frank Zwygart, and Ellis Frakes; aria—Even Bravest Heart May Swell, Faust (Gounod), John Gehrig; A Blackbird Singing (Michael Head), Serenade (Charles Bennett), Bird Songs at Eventide (Eric Coates), Richard M. Franz; When the King Went Forth to War (Koenenman), Song of the Flea (Moussorgsky), Joseph Bach; aria—O Paradis, L'Africaine (Meyerbeer), Edgar Gosney; aria—Il lacerato spirito, Simon Boccanegra (Verdi), Blow, Blow Thou Winter Wind (Sargeant), Louis Aiken, Jr.; quartet—Arab Song (Joseph Clokey), Franklin Bens, Edgar Gosney, Robert Crone, and Leonard Treash; aria—Promesse de mon avenir, Le Roi de Lahore (Massenet), Follow the Gleam (Florence Aylward), Walter Ryan; aria—Il mio Tesoro, Don Giovanni (Mozart), O Cease Thy Singing (Rachmaninoff), Franklin Bens, violin obligato, Hobart Schoch; At the Cry of the First Bird (David Guion), Villanelle of His Lady's Treasure, MS. (George A. Leighton), Harry Nolte; Prologue—I Pagliacci (Leoncavallo), James Boyce; Marienlied and Venetianisches Wiegenlied (Joseph Marx), Abendlied (Arnold Ebel), Robert Powell; Der Wanderer (Schubert), air—Hear Me! Ye Winds and Waves, Scipio (Handel), Leonard Treash; octet—Through Whispering Boughs (Kremsler),



JOHN A. HOFFMANN

Franklin Bens, Harry Nolte, Edgar Gosney, Robert Powell, Frank Zwygart, Robert Crone, Ellis Frakes, and Leonard Treash.

Of the individual voices it is difficult to single out any one for especial mention, but there were several of great promise. There was refinement of interpretation, dramatic instinct in operatic arias, and richness in tone color.

Bertha Baur, president and director of the Conservatory

## Schubert Memorial Auditions

The Schubert Memorial, Inc., which was organized for the purpose of bringing young American executant musicians of outstanding talent in contact with a wide and representative public in New York and other cities, has completed arrangements for a nation-wide contest to be held in New York in April, 1929, for the purpose of selecting soloists for orchestral concerts to be given by the association during the season 1929-30.

The final New York auditions, April 24 to 27 inclusive, will be preceded by preliminary auditions in New York, Chicago, San Francisco and Los Angeles, at which the ability of candidates to meet the severe musical requirements of the final competition will be tested by eminent judges.

Frederick Stock, conductor of the Chicago Symphony Orchestra, has arranged the Chicago preliminary audition in conjunction with Rudolph Ganz, Karlton Hackett and Herbert Witherspoon.

Alfred Hertz, conductor of the San Francisco Orchestra, has undertaken the San Francisco audition, with Ernest Bloch and Albert Elkus as associate judges.

The spirit of co-operation shown to the Schubert Memorial by eminent musicians and important musical organizations throughout the country is significantly expressed in the following telegram from Los Angeles:

"Auditions to be held in Los Angeles Philharmonic Auditorium on March 18, 19 and 20. Winner to appear April 7 with orchestra before leaving for New York. Printed material prepared here. Committee: Georg Schneevogt Mrs. Cecil Frankel, Mrs. Albert E. Vangurt, Mrs. Ebert Blanche Seaver, Julius B. A. Mackee, secretary. Sponsored by Los Angeles Philharmonic Orchestra. Letter follows.

(Signed) JULIUS B. A. MACKEE."

of Music, gave a supper after the recital in honor of Mr. Hoffmann and his twelve pupils. Mr. Hoffmann has been a member of the artist faculty of the Conservatory for many years and holds the distinction of having more pupils than any other teacher in the Zoo Opera Company, which, under the baton of Isaac Van Grove, will give its ninth season this summer, and again will include pupils from the Hoffmann studios, both in the chorus as well as among the principals. M. D.

## Szigeti Sailing, March 1

Joseph Szigeti will sail for Europe March 1 on the Ile de France, just one hour after his concert at Montclair, N. J.

## WARNING

Fraudulent subscription agents, purporting to represent the Musical Courier, are operating in various sections of the United States, offering special low rates for one and two years' subscriptions for the Musical Courier. Subscribers are cautioned not to pay any money to solicitors representing themselves as authorized agents for our publication, UNLESS PROPER CREDENTIALS ARE SHOWN. All duly appointed representatives of the Musical Courier are furnished with "OFFICIAL CREDENTIALS" and will gladly show same when requested. Do not pay money to people whom you do not know.

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## Music on the Air

### THE LONDON BROADCAST

Ever since the London broadcast about two weeks ago, we have had countless questions pointed at us, both technical and otherwise, about the event. The technical questions are really beyond our field of discussion. The musical technicalities are plentiful enough scope for us, although we can answer such questions as, "Why didn't the announcer identify himself?" "Why didn't he state what was being played?" "Why didn't he state where he was stationed?" "Who sponsored the program?" etc.

First let it be recorded that in the broadcasts abroad, music is the paramount subject; secondly, broadcasting is not on a commercial basis there as it is here, the British Broadcasting Company controlling all of the broadcasts for England and charging a tax to radio set users to help toward its maintenance. However, the British Broadcasting Company is a wealthy organization, and the concerts are of a high calibre. In spite of that, the English are bitterly complaining about what is put on the air. If the concerts were to be interrupted with commercial announcements there would be few radio sets sold; that is why we did not get such details in the short broadcast relayed to us. The British Broadcasting Company today is putting on some of the best concerts given over the air anywhere, and from an aesthetic standpoint they reach a far higher standard than we Americans achieve, our broadcasts being motivated by a commercial interest. However, there are good points even in this for the wolf is being kept away from many a door of deserving talent.

### ON TURNING THE DIAL

FEBRUARY 11 to 17.—Monday night was full of wonderful things. On the Edison inauguration program we had Rosenthal and Frieda Hempel; the pianist played brilliantly, excelling in the Liszt work which he interpreted with fire and speed. Miss Hempel's voice sounded very sweet indeed; this was the first time this listener had heard the song arrangement of the Blue Danube Waltz. Also, on this evening, we were treated to the singing of Lucrezia Bori, and when we say that it was "a treat" we mean it with our whole heart; Miss Bori has never sung better; her voice was limpidly pure, mellow, and it broadcasts with perfection. On the Vitaphone Hour, Eleanore Painter was singing at the same time so that we had to turn from one soprano to the other in haste and to the sacrifice of each, but it was worth the while because Miss Painter interpreted some of her old operetta hits with all the charm that has made her celebrated. Then in the later hours came the Portland Symphony Orchestra with Van Hoogstraten conducting; it was a fine broadcast that lost none of the sonorous quality of the ensemble in its long travel over the air. It was a fine evening.

Other than the Paul Whiteman concert on Tuesday, which is one of the big features of the week, we heard, on that night, a very good concert from the Curtis Institute, on which was featured Lois Puttess and Conrad Thibaud, who proved themselves artists of merit.

On Thursday we heard another concert from the Coast, this time also an orchestra (The American Philharmonic Orchestra) and it seems to us that the musicians of the West are giving those of the East a good run for their money.

The middle of the week usually remains in an apathetic

state, so we come to Saturday's orchestral broadcast before we can find anything to talk about after our early recordings. Since Mr. Damrosch is vacationing, Albert Stoessel took up his baton and did a nice job with it; Mr. Stoessel does not need any introduction to the music public as he has had a career which has taken him above whatever storms he may have had to battle.

Sunday brings us the usual goodly amount of ensemble music what with the programs of Mr. Rapee, who gave us a brilliant interpretation of the Beethoven Fifth; Molinari, in two numbers with the Philharmonic, and various other offerings in the afternoon. The Baldwin Home Hour presented Walter Gieseking, pianist, who in addition to several regular program numbers included two jazz pieces of his own and a couple of popular hits. It was jazz in the "classic manner," but the work which will linger in the memory is Mr. Gieseking's exquisite interpretation of Bach and Schubert.

MARGHERITA TIRINDELLI.

### A Samoiloff Student in Salt Lake City

Naomi Hoffman, artist-pupil of Lazar S. Samoiloff of New York, recently gave a highly successful concert in Salt Lake City, Utah. The evening of music and dance, featuring Miss Hoffman, soprano and classic dancer, assisted



NAOMI HOFFMAN

by Florence Hoffer, pianist, and Stuart Rae, flutist, was enjoyed by a very enthusiastic audience.

Miss Hoffman, known for her versatility, first attained recognition as a pianist. Following the terpsichorean art, she established a reputation throughout the country as a gifted danseuse. Not satisfied with these attainments she turned to the opera and concert stage, and for a time sang prima donna roles with the Roland Paul Opera Company of Los Angeles. She made a successful debut recital in New York under the guidance of Lazar S. Samoiloff, internationally known maestro.

Her vocal program on this occasion was very diversified. She opened with old numbers by Sgambati, Gluck and Lidgely. "Miss Hoffman seems to be at her best in the portrayal of the works of old masters." (Salt Lake Telegram.) Her second group was composed of Brahms and Schubert; the third group was by Debussy, Chabrier and Poldowski; she closed with Rachmaninoff, Tchaikowsky, Griffes, Watts, and Edwards.

The following press notices indicate her success: "The manner in which she rendered these numbers proves that she is well within the ranks of the foremost musicians of the day. The applause indicated the artistry of her performance, and her ease in carrying out the various selections added to the mastery of her offerings (Salt Lake City Telegram); "The unquestioned genius and finished artistry of Miss Hoffman in a well-balanced and critically chosen program insured the success of the affair (Deseret News); "Such exemplification of artistic depth, such zestful application and such a scope of versatility—a wide range in her vocal numbers, along with warmth of expression, and a tonal clarity that marks a continued widening success as both dramatic and lyric soprano (Salt Lake City Tribune)."

Miss Hoffman has many engagements with clubs and organizations as a result of her marked success; she writes Mr. Samoiloff that she will again be in New York next season to continue her studies with him.

### Chicago

(Continued from page 26)

imaginative intelligence, new orchestral color effects and unusually well scored solo parts. Not less attractive is the Williams concerto in its sincerity, virility and good-humor. Folk themes and dances, which form the melodic and rhythmic background of the concerto, are skillfully treated.

Besides providing admirable accompaniments for the soloist, the orchestra concerned itself with Chabrier's Bourree Fantastique, Bruckner's seventh symphony and Joaquin Turina's La Procession del Rocio, playing with fine tonal beauty and virility.

### AMERICAN CONSERVATORY NOTES

Oscar Saenger, noted voice specialist and opera coach of New York, has been engaged to conduct a master class in

## AMUSEMENTS

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A PATHE PICTURE

*World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in motion pictures and divertissements. Roxy Symphony Orchestra of 110, Roxy Ballet Corps. Soloists. 32 Roxyettes.*

the 1929 summer session in the American Conservatory. Mr. Saenger will direct teachers' repertory and opera classes, and will receive pupils for private lessons. A free scholarship for two private lessons each week and five free scholarships in the opera classes will be granted. These will be decided in open competition.

Betty Cain and Charles Senderle, violinist, pupils of Jacques Gordon, are playing the Bach Double concerto with the Civic Orchestra on February 24, Eric DeLamarer conducting. Mr. Senderle is concert master of the Orchestra. Callie Harcourt, artist pupil of Walter Aschenbrenner of the violin faculty, was soloist at the annual musicale at the First Methodist Church in Arlington Heights.

Esther Sachs, of the faculty, presented her pupils in dramatic art in a program of plays and readings on the evening of February 14.

Pauline Sachs, soprano, pupil of the voice department, is booked for many concert appearances. Her January engagements included: Temple Judea, Woman's Club, January 7; Parent-Teachers Association, Delano School, January 14; West Suburban Hodassah, January 16; United Scottish Societies concert, January 31.

Pupils of Verna McCombs of the voice faculty appeared in recital in Studio Theater on February 17.

JEANNETTE COX.

## Music and the Movies

### The Redeeming Sin

Warner Brothers' new picture, The Redeeming Sin, with Dolores Costello, opened February 15 at the Warner Theater. A review will appear in next week's issue of the MUSICAL COURIER.

### Roxy's

In commemoration of Washington's Birthday, a feature of Roxy's bill this week is a most appropriate symphonic number by Mortimer Wilson entitled My Country, and, which, under the electric baton of Erno Rapee, was played in a stirring manner. Mr. Wilson is well known for his various compositions, and this one does his talent full justice. A tableau supposed to be the Prayer at Valley Forge accompanies Mr. Wilson's work in which E. Ellsworth Wood portrays George Washington. Another example of Roxy's up-to-the-minute idea of his weekly entertainment. A bit of Paris is introduced with Gigolette, in which there is some excellent dancing by the three Kings, formerly of Artists and Models, the ballet, Thirty-two Roxyettes, the Forbes Randolph Kentucky Jubilee Singers, the Roxy chorus, and Jeanne Mignolet also taking part. Then there is another divertissement, A Quaint Bouquet, charmingly done by Patricia Bowman, Aldo Bomonte, Jeanne Mignolet, and the entire Roxy Ensemble, as participants. Reine Valerie is heard in some rather unique crooning, and the picture, The Ghost Talks, is mildly entertaining.

### Capitol

Ramon Navarro, in The Flying Fleet, is being shown for a second week at the Capitol Theater. It's well worth seeing.

### The Mark Strand

The Mark Strand continues its policy of presenting a varied program of sound pictures. Last week, following the organ prelude, among other attractions the offerings included the Fox Movietone News and Pathe Sound News, a highly amusing animated sound cartoon entitled The Barn Dance, and Timblin and Raymond in A Pair of Aces. One of the most entertaining attractions was Flo Lewis, well known Broadway comedienne, in Give Us a Lift. The program was completed with the feature picture, Conquest, a 100% All-Talking Vitaphone Production, based on the novel by Mary Imlay Taylor.

### Florida Engagements for Sundelius

This month, upon returning from a West Indies cruise from Havana via Key West, Marie Sundelius will stop off at Winter Park, Fla., for a recital there on February 25, under the auspices of Rollins College. Three days later on February 28 the soprano will sing in Fort Myers, Fla.

### Buhlig to Broadcast

Richard Buhlig will appear as guest artist on the "At the Baldwin" Hour on February 24, on the eve of his departure for Bristol, Va., where he will play the first of a series of concert engagements.

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## Recent Publications

(Oliver Ditson Company, Boston)  
Toy-Symphony Orchestras and How They May Be Developed, by Irene St. Quentin.—The toy-symphony orchestra is probably a good deal of a mystery to people who have never heard one. They would certainly astonish conductors of symphony orchestras, as would the score for toy-symphony of Dvorak's Humoresque that is printed in this pamphlet, with, of course, the inevitable combination of Old Folks at Home. The scoring is as follows: Whistling or Violin, Combs, Saucers, Sugar-tongs, Preserve Cocks, Fire-irons, Metal Tray, Piano. In this combination the Dvorak melody is played on the violin or whistling. The tune of Old Folks at Home is played on combs. The piano plays a simple accompaniment, and the rest of the orchestra percussion. Some of the instruments that are used in toy orchestras that are not used in other orchestras are: Four-tone Trumpet, Cuckoo, Quail, Nightingale, Toy Clarinets, Tea Trays, Tin Whistles, Bell Trees, Wood-Devil, Vocophones, Pop-guns, Whip Lash, Musical Glasses, Lion's Roar or Bear Growl, Dog Bark, Horse Hoof, Gun and Slide Whistle. One of the chapters in this book is devoted to the household or kitchen orchestra and describes the instruments to be used as preserve cocks, basins, forks, combs, keys, sharpening steel, saucers, fire-irons, metal trays, sugar-tongs, wooden spoons, glasses, chopping bowl, silver spoons, bottles, kettle-lids, kazoos and harmonicas. No doubt the toy orchestra is instructive, but it must be terrible to listen to!

## Books

(Oliver Ditson Company, Boston)  
Project Lessons in Orchestration, by Arthur E. Heacock.—This book is a series of short, practical lessons in instrumentation. It follows original lines, and gives the student an opportunity to try his hand at various sorts of orchestration from the beginning. The first lessons are arrangements for strings, the next for woodwinds, the next for brass, then arrangement for a full orchestra, and finally the arrangement of the accompaniment of an entire cantata. It is an excellent little book, and should be found useful, especially in schools where there is an orchestra upon which students can try out their experiments.

Manual of Harmonic Technic Based on the Practice of J. S. Bach, by Donald Tweedy.—Published by Ditson for the Eastman School of Music of the University of Rochester, this book is a complete treatise on the subject of part writing, and contains over 300 pages full of examples and exercises. The system of figured bass is used throughout, but there are certain points of originality, especially in the experiments tried in turning examples backwards to see what the effect will be. The book is certainly as complete as possible, and anyone who can do all of the exercises and thoroughly understand all of the examples will be a master harmonist. The idea of adopting Bach for a model is, of course, excellent; there could be no better master.

## Piano Duets

(Clayton F. Summy Co., Chicago)  
The Elf and the Fairy, by Berenice Bentley, 2nd piano part by Buena Carter.  
The Wood Nymph's Harp, by Florence P. Rea, 2nd, piano part by Buena Carter.  
Peter Peter, by John Mokrejs, 2nd piano part by Buena Carter.  
Iris, by Otto Pfefferkorn, arranged as Duet by Edouard Hesselberg.  
Valse Lente, by Rudolf Friml, arranged as Duet by Edouard Hesselberg.  
Gavotte, by Rudolf Friml, arranged as Duet by Edouard Hesselberg.  
Festival March, by Frederick A. Williams, arranged as Duet by Edouard Hesselberg.

## Piano Music

(Clayton F. Summy Co., Chicago)  
Instructive Recreations for Piano, by Lyda Averit Simmons (March of the China Dolls and Swallows at Sundown).  
The Chatter-Box, by Clara Moore Nelms.  
Treasure Island, by Ruth Klauber.  
Oriental March Fantastic, by Ruth Klauber.  
Pleasant Hours at the Piano, by Margaret S. Martin.

## Violin Music

(Clayton F. Summy Co., Chicago)  
Concertino No. 1, by Rudolph F. Reisa.

## Octavo Music

(Clayton F. Summy Co., Chicago)  
O Give Thanks Unto the Lord, by Alpha Turnquist.  
And Your Feet Shod, by Jean Rivinius.

## Piano Music (for Children)

(G. Schirmer, Inc., New York)  
Happy Songs for Happy Children, by Meta Siebold.  
The Tanks, by John C. Holliday.

## Piano Music (Advanced Grades)

(G. Schirmer, Inc., New York)  
Blarney, by Gustav Klemm.  
The Enchanted Nymph, by Mischa Levitzki.  
Concert Etude No. 22 in G Minor, by Aurelio Giorni.  
Air De Ballet, by Roger Clerbois.

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## New York Concert Announcements

**Thursday, February 21**  
 MORNING  
 Harlem Philharmonic, Waldorf-Astoria Hotel.  
 AFTERNOON  
 Guy Maier, piano, Steinway Hall.  
 EVENING  
 Philharmonic-Symphony Society, Carnegie Hall.  
 Stell Anderson, piano, Town Hall.

**Friday, February 22**  
 MORNING  
 Biltmore Friday Morning Musicale, Hotel Biltmore.  
 AFTERNOON  
 Philharmonic-Symphony Society, Carnegie Hall.  
 Alva Nardone, violin, Town Hall.  
 EVENING  
 Jesus Maria Santoma, piano, Town Hall.  
 Institute of Musical Art, Carnegie Hall.  
 Marjorie Truvelo and Allison Mac Kown, Steinway Hall.

**Saturday, February 23**  
 AFTERNOON  
 American Institute of Applied Music, Steinway Hall.  
 Yelly d'Aranyi, violin, Town Hall.  
 John Powell, piano, Carnegie Hall.  
 EVENING  
 Lynnwood Farnam, organ, Church of the Holy Communion.  
 Philharmonic-Symphony Society, Carnegie Hall.  
 Julius Yanover, violin, Engineering Auditorium.  
 Harvard Instrumental Clubs, Town Hall.

**Sunday, February 24**  
 AFTERNOON  
 New York Matinee Musicale, Ambassador Hotel.  
 Toscha Seidel, violin, Carnegie Hall.  
 Eleonore Pfisteringer, piano, Steinway Hall.  
 John Charles Thomas, song, Town Hall.  
 EVENING  
 Copland-Sessions Concerts, Little Theater.  
 Yehudi Menuhin, violin, Carnegie Hall.  
 Rose Raymond, piano, Guild Theater.  
 Alexandre Gavrilov, dance, Booth Theater.  
 John Goss, song, John Golden Theater.

**Monday, February 25**  
 AFTERNOON  
 American Orchestral Society, Mecca Auditorium.  
 EVENING  
 Philharmonic-Symphony Society, Carnegie Hall.  
 Virginia Richards, song, Steinway Hall.  
 Adele Marcus, piano, Town Hall.

## Sound Lectures at Juilliard Foundation

Two unusual lectures were given at the Juilliard Foundation on February 13 and 14. The lecturer was W. B. White, acoustical engineer of the American Steel and Wire Co., and his subject was the mechanics of sound production. Mr. White conducted some interesting experiments tending to show the mechanical principles underlying harmonic construction. The lecture was illustrated with sound-light photographs showing the nature of sound waves and the curious variations in structure caused by the introduction of harmonics. Mr. White stated that he was conducting extensive research work in the physical elements of tone with the hope of being able to discover something the musician can apply in the production of music.

## Cesare Formichi "Baritone"

Through an error, in the February 14 issue of the *MUSICAL COURIER*, Cesare Formichi was called a "tenor." It was a slip of the pen, for everyone knows that Mr. Formichi is a very fine baritone who will have had thirteen performances of Athanahel with the Chicago Civic Opera Company when that company closes its present tour.

## Reading Symphony's Final Concert of Season

The Reading Symphony Orchestra brought its sixteenth year to a triumphant close with its fourth and final concert

of the present season on February 10, with Willem Durieux, Dutch-American cellist, as assisting artist. The program opened with the Beethoven eighth symphony, which, while not one of the master's monumental works, revealed Beethoven in a lighter mood. Under Walter Pfeiffer's baton, the orchestra gave a very dainty and beautiful interpretation to this symphony, each movement in itself seeming like a distinct dance. The beautiful orchestral effects brought out in the next number, Wagner's Good Friday Spell from Parsifal, showed Mr. Pfeiffer's distinct understanding of the score, his splendid control of the orchestra, and his ability to reflect the spirit of the music.

Willem Durieux played beautifully the difficult Lalo concerto in D minor, with the able accompaniment of the orchestra. His tone, while not large, makes up in warmth and richness, while his clear, clean technic was commanding and resourceful at all times and his interpretations refined. He was twice recalled and responded graciously, with sympathetic accompaniment at the piano by Mrs. Durieux. The orchestra closed the program with the impressionable

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Tone Poem, op. 24 (Death and Transfiguration), by Strauss. It is atmospheric music, and under Mr. Pfeiffer's guidance received a splendid interpretation.

At the conclusion Mr. Pfeiffer was warmly applauded by an unusually large audience, and he very generously shared the applause with his men. The only regret seemed to be that these concerts are limited in number. M. Z.

## Francis Moore Gives "Impressive" New York Recital

"A concert player of dignified rank," "a musician of sensitive gifts," "an accomplished musician," "a pianist of excellent gifts and sound musicianship"—these are a few of the phrases which the critics used to describe Francis Moore,



FRANCIS MOORE

following his New York recital at Town Hall on January 22. The New York Tribune declared that he was impressive, revealing a reliable technic, often brilliant, and a sure musical grasp, and the New York Sun spoke of his admirable clarity of tone and style, stating that the audience waxed enthusiastic and gave just applause for a delivery of fine taste



## LITTLE THEATER OPERA COMPANY.

herewith photographed in *The Merry Wives of Windsor*. Reading from left to right, the characters are (standing) Evan Evans as Mr. Ford; Carl Theman, Mr. Page; (seated) Marion Palmer, Anna; Elsie Wieber, Mistress Ford, and Gretchen Haller, Mistress Page. Beginning February 11 at the Little Theater in Brooklyn and February 18 at the Heckscher Theater, New York, the company is now presenting their fourth double bill of this season, *Djamileh* by Bizet, given in this country for the first time in fifty years, and *Phoebus and Pan*, presented for the first time in America.

and good tonal effects in a scheme of interpretation well colored and finished.

"He is a musician of sensitive gifts, with well-ordered interpretative ideas and a highly finished technic with which to carry them out. His stylistic variety, uncommonly mellow tone and certainty of intention were illustrated in his program. When he left the hall at the end of the third post concert encore, the applause for more was still rampant," so ran the review in the New York American, while the Evening Post, no less enthusiastic in its praise, was of the opinion that Mr. Moore played with his usual artistry and finish.

## Dudley Buck for Columbia School of Music, Chicago

The Board of Directors of the Columbia School of Music of Chicago announces with pleasure the engagement of Dudley Buck of New York City as a member of the faculty. Mr. Buck's success in the field of vocal teaching is too well-known to need comment. His beautiful studios in New York City have been a center for excellent vocal study for twenty years. A son of the gifted American composer, Dudley Buck, Senior, Mr. Buck has had the advantages of a musical environment all his life, and his operatic and concert career both in Europe and America was attended with signal success. This summer Mr. Buck will devote to his work at the Summer School of Columbia University and early in the fall he and Mrs. Buck will arrive in Chicago to make this city their permanent home. That Chicago as well as the Columbia School is to be congratulated upon this acquisition to the community's musical life goes without saying.

## Erdmann's Concerto a Great Achievement

COLOGNE.—A great success greeted the premiere of Eduard Erdmann's piano concerto which took place at one of the Gürzenich Concerts here. The composer, who is an accomplished pianist, played his own work, excellently accompanied by the orchestra under Herman Abendroth. The concerto, in three movements, has a distinctly personal style and holds the attention by means of its many contrasting moods, its sweeping crescendos and its artistic construction. It is happily free on the one hand from all academic dullness and on the other from that deliberately popular effectiveness which marks so much contemporary music. This work is one of the peaks of musical achievement not only in Erdmann's development but in all music of today. E. T.

## Enesco Appears with Detroit Symphony

On February 21, Georges Enesco will be heard with the Detroit Symphony Orchestra in the triple capacity of violinist, conductor and composer. In the latter role he will introduce his Second Orchestral Suite in C major, op. 20, which dates from 1915 and which is still in manuscript. During the World War the suite was sent to Russia for safe keeping, but was lost for several years, finally being returned to Mr. Enesco through the efforts of the French Ambassador in Russia. This season it was presented for the first time in Berlin, under Dr. Kunwald, and in Paris by the composer himself.

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**Ada Sari Excels in Fra Diavolo**

Ada Sari gave a Chicago recital last fall and it proved a real success. The critics praised her unstintingly and commented with enthusiasm upon the beauty of the quality of her voice, the sincerity and musical caliber of her interpretation, and her extraordinary ability for fioratura.

It was as a result of this Chicago success that Miss Sari received a telegram in which she was invited to go to Eur-



ADA SARI

ope to take part in several operatic performances, among them, it is understood, the new Giordano work, *Il Re*.

From over there comes the press news of her success in *Fra Diavolo*, which took place at Teatro Regio. In this work she was greatly appreciated, and the following excerpt from the *Gazzetta del Popolo* is proof of what was thought of her:

"Ada Sari, whom the public of the Regio remembers as a most agile and meticulous performer in the Barber of Seville, gave a precious contribution to the performance in sustaining the role of Zerlina, a part which, if not notable for the psychological importance, lends itself to an altogether brilliant execution by means of virtuosos passages and vocal fioratura. Miss Sari was accurate and sure, and revealed her high tones and legato passages to a point where she was enthusiastically applauded. . . . The evening was a success; the public warmly applauded the participants at the close of every act, and the applause brought Miss Sari and the tenor, Pertile, before the curtain, countless times. Assisting in this applause from their boxes were the Prince Humbert, Princess Yolanda, the Duchess of Pistoia-Arenberg, the Duchess Adelaide, the Duke of Bergamo, and Count Calvi di Bergolo."

**New York Opera Club**

On Tuesday afternoon, February 12, at Aeolian Hall, the New York Opera Club, Charlotte Lund, founder-president, presented *Fra Gherardo*, the next Metropolitan Opera novelty, the work of Pizetti. A description of the opera was given by Mme. Lund in her inimitable fashion, and H. Wellington Smith, baritone, and Daniel Wolfe, pianist, assisted her in musical excerpts. Later on Mme. Lund gave a lovely rendition of Elizabeth's Prayer from *Tannhäuser*, revealing a purity and warmth of voice that won her much applause. Mr. Wellington-Smith did the Evening Star. There was also a young coloratura soprano on the program, Wilma Miller, who added to the enjoyment.

**Mischakoff Plays at Music Settlement**

Mischa Mischakoff, concertmaster of the Philadelphia Orchestra, gave a recital at the Settlement Music School on January 20, with Emanuel Bay at the piano. One of the dailies, in commenting upon the affair, said in part: "He was applauded by an audience that occupied every seat in the auditorium and which had begun to arrive two long hours before the concert was scheduled to start. Many were turned away. . . . The audience showed no inclination to leave when the program was finished and demanded extra numbers."

**Mme. Aksarova in Detroit**

Valentina Aksarova, soprano, formerly of the Petrograd Opera House, arrived recently in this country and will make her New York debut at Town Hall on Saturday afternoon, March 9. She will present a program of arias as well as Russian and French songs and will be assisted at the piano by Max Rabinovitch. Mme. Aksarova has brought with her an interesting collection of original one-act operas, and she

hopes in the near future to bring forth these operas in a regular season. They are the works of the greatest living French and Russian composers, and Mme. Aksarova's idea of a one-act opera entertainment has met with the enthusiastic response of many musicians here and abroad.

**Eighteenth Week at Metropolitan Opera**

Il Trovatore will open the eighteenth week of the Metropolitan Opera season on Monday evening with Corona, Clausen, Egner, Lauri-Volpi, Danise, Rother, Paltrinieri and Gabor, with Mr. Bellezza conducting. Bohème will be offered as a special performance on Tuesday evening with Bori, Guilford, Lauri-Volpi, Danise, Pinza, Malatesta, Picco, Paltrinieri and Reschelian, with Bellezza conducting. Other operas of the eighteenth week will be: *Jonny Spielt Auf*, on Wednesday evening, with Easton, Fleischer, Tibbett, Kirchhoff, Schorr, Meader, Gabor, Bloch, Windheim, Cehanovsky and Gustafson, with Bodanzky conducting; *Die Walküre*, on Thursday afternoon (third of the Wagner cycle) with Kappel, Stuckgold (first appearance this season), Branzell, Fleischer, Manski, Wells, Alcock, Flexer, Bourskaya, Telva, Carroll, Melchior, Bohnen and Gustafson, with Bodanzky conducting; *Madame Butterfly*, on Thursday evening, with Mueller, Wakefield, Egner, Jagel, De Luca, Malatesta, Bada, Picco, Ananian and Quintina, with Bellezza conducting; *Gioconda*, on Friday evening, with Corona, Branzell, Alcock, Lauri-Volpi, Basola, Pinza, D'Angelo, Reschelian, Gabor and Paltrinieri, with Serafin conducting; *Aida*, Saturday matinee, with Mueller, Clausen, Dominelli, Jagel, De Luca, Ludikar, Gustafson and Tedesco, with Miss De Leporte, dancer, and Serafin conducting; *Tosca*, the "popular" Saturday night opera, with Easton, Flexer, Tokatyan, Danise, Malatesta, Cehanovsky, Paltrinieri and Reschelian, with Bellezza conducting.

**Honegger in Syracuse**

Arthur Honegger has been engaged as guest-conductor to conclude the Syracuse Symphony season during the absence of Vladimir Shavitch, who sailed for Germany to assume his duties as conductor of the Berlin Symphony Orchestra. Mr. Honegger, who is making his first tour of America this season, has appeared as guest-conductor with most of the major orchestras in the country.

**Ralph Leopold in Iowa**

Ralph Leopold is still in demand and continues to fill consecutive dates. February 3 he played at the State University in Iowa City, Iowa; 4, at the Dakota Wesleyan University School of Music; at Western Union College, Le Mars, Iowa, a day or two later, and on February 8 at Hardin College, Mexico, Miss. Mr. Leopold has been enjoying one of the busiest seasons of his career.

**Cecil Arden's Dates**

Cecil Arden has been engaged to give her *Carmen's Dream* at the Booth Theater on Sunday evening, March 17, when Winthrop Ames begins a series of Sunday Evenings Artistic. She has also been engaged to give a recital on Sunday afternoon, March 10, at Norwalk, Conn., and on March 4 she will sing in Hudson, N. Y.

**Estelle Lieblich Studio Notes**

Hope Hampton has just finished making a singing film of the fourth act of *Manon* for the Warner Brothers Vitaphone. Ruth Huddle, Frances Spencer and Helen Lockwood

sang the roles of Pousette, Javotte and Rosette, respectively, during the filming of the fourth act of *Manon* on February 6.

Patricia O'Connell of the Chicago Civic Opera Company, and Vernon Jayson, baritone, are to be the soloists at the Rubinstein Club concert on February 27. Dorothy Miller was one of the soloists at the dinner of the Unity Club, of Brooklyn, on February 9. Ann Novick sings over station WEAF every week. All of these are from the Estelle Lieblich studios.

**Flonzaley Quartet Concert February 26**

The third and last subscription concert of the Flonzaley Quartet in New York will take place at Town Hall on Tuesday evening, February 26, at which time the program will comprise the Mozart quartet in D major, the Brahms' C minor No. 1, and the Smetana quartet in E minor. The farewell appearance of the quartet will be in Town Hall on March 17 with the collaboration of Ernest Schelling, pianist, and will be for the benefit of the Musicians' Foundation.

**Saminsky's Music Praised**

Regarding Lazare Saminsky's *Litanies of Women*, given by the League of Composers on December 19, Lawrence Gilman in the New York Tribune said that the work is "Deeply felt, soundly constructed." Richard Stokes in the Evening World stated that it was the "one work which stamped on the hearer a distinct impression of originality." Charles D. Isaacson in the Telegraph thought that Saminsky "proved himself a genuine master of the orchestra."

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# MUSIC IN THE SCHOOLS and COLLEGES

## A Departmental Feature

Conducted by Albert Edmund Brown

Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York.

### Music in Colleges Since 1876

An address by Squire Coop of Los Angeles delivered before the Music Teachers' National Association Convention, Cleveland, Ohio, December 29, 1928

(Continued from last week's issue)

At the risk of wearying you I read from a bulletin prepared by the Department of the Interior, 1921, No. 9, a report of the study made under the direction of the United States Bureau of Education:

"Early in the year 1919 a questionnaire was sent by the Bureau of Education to all the universities and colleges in the United States. A large proportion of replies was received in the aggregate, 419 out of 585 institutions returned answered questionnaires.

"The questionnaire asks data on two special subjects, namely: (a) data regarding entrance credit, and (b) data regarding college credits.

"A table is given showing that of the 419 colleges sending replies, 194 allowed entrance credit in some form of music. In 190 of these colleges theoretical music is recognized for entrance credit, and 154 colleges grant entrance credit for appreciation. It is interesting also to note that applied music, meaning performance on the piano, violin, voice, etc., may be offered for entrance credit in the case of 76 colleges—a matter of interest particularly because recognition of applied music is a matter of very recent development. Credit for chorus, glee club, orchestra, etc., is allowed in 38 colleges, which would seem to indicate that as yet these subjects are not felt to be sufficiently organized or developed to represent distinct and progressive work which would warrant college entrance credit.

"The table showing the number of colleges granting credit for music work done in college shows that much large number of colleges today are offering music work for credit than otherwise. Courses in music leading to credit are offered in 232 colleges, whereas only 187 have no such courses.

"Credit for applied music toward the bachelor of arts or bachelor of science degrees is granted in 112 colleges, while 203 colleges offer the degree of music bachelor or special certificates or diplomas in music.

"Public school music is taking an increasing share in college music work, 36 colleges offering courses leading to diplomas or certificates in this subject.

"The results of the questionnaire justify the conclusion that the colleges and universities of the United States are taking an ever-increasing interest in the development of music as a social, cultural and professional subject:

Number of institutions to which questionnaire was sent.....	585
Number of replies received.....	419
Number of colleges which allow 1 unit of entrance credit.....	81
Number of colleges which allow 2 or more units of entrance credit.....	113
Total number of colleges which allow entrance credit in music.....	194
Number of colleges allowing credit in theory.....	190
Number of colleges allowing credit in appreciation.....	154

#### NOTES

*A successful school music system is usually the result of one man (or woman) power. Co-operation technically is more or less of a dream—things cooperate because someone makes them. A supervisor can do this by efficiency, enthusiasm and tact, creating, organizing and cementing them by his will.*

*Music and educational pretenses in schools should be done away with. What does it matter if there is a fine band and a fine orchestra in a high school if the children in the grades are not taught music? There are some teachers who spend all their time creating "show" work. How futile!*

*If you are a teacher working with a supervisor, we would say to you: "The less supervision the more pay, the more supervision the less pay."*

*Do not monopolize a beautiful art like music. It should be shared by all. The democratization of music demands more and more that it should be brought into general use for the inspiration and education of all the people.*

*Whatever we are as directors of music we must be practical. The fictitious enthusiasm of the music teacher of 1900 no longer obtains. There is no secret about success. Do not make apologies; deliver the goods. Therein lies success, whether it be school music or "big business." By the way, the biggest business in the world is education.*

Number of colleges allowing credit in applied music.....	76
Number of colleges allowing credit for chorus, glee club, etc.....	38
Number of colleges which allow no music credit.....	187
Number of colleges which allow from 3 to 6 hours' credit.....	36
Number of colleges which allow from 7 to 20 hours' credit.....	109
Number of colleges which allow more than 20 hours' credit.....	87
Total number of colleges which allow credit in music.....	232
Number of colleges which allow credit for applied music.....	112
Number of colleges which grant special certificates or diplomas.....	77
Number of colleges which grant diplomas or certificates in public school music.....	36
Number of colleges which confer degree of Mus. Bac.....	126

To sum up, music in the colleges began and carried on for many years in the conservative manner quite well known to us all. Conventional, theoretical subjects held almost the entire place in the curricula; strict and exacting standards of conventional subject matter and procedure were demanded. These rigid studies of the subject composed the point of attack. We may liken it to the point of a triangle, the whole area of which, as a wedge, has been driven far into the body of the university. There is now abundant space for expansion. Consider the privileges this position affords. Now the whole gamut has been set up in many institutions of national fame, including even applied courses. The question naturally arises: How shall the situation be met? What shall we, as musicians, stress and what neglect? What subjects normally fall in the non-commercial sponsorship of college life and labor? What actions inaugurate to get results and what results are desirable? What belongs here and there in the varied field of collegiate institutions? May I present an example or two of the problems concerning us? In music appreciation shall it be purveyed so as to intrigue the entire student body in residence, or even extend to the community at large the facilities afforded by the phonograph and the radio?

In the Education Building of the new plant of the University of California at Westwood a "listening" room is to be provided, where the spoken word will be tabooed; only music itself will be heard and, by repetitions, insinuate its meaning. This will go on throughout all the days and evenings of the college year and shall be open to all—a modern radio, phonograph, player piano, and complete library of the best records. Not even comments on the music by such authorities as Damosch or Stokowski will be permitted, as a large percentage of the students of music at this institution have come to believe that music has no synonym in words or in anything else, but is purely subjective, an experience which they guard jealously as an individual right and privilege; that even programmatic music loses something of its unalloyed impression in translation. How translate such a course as this, in which there is no mental discipline, into terms of academic credit? Shall research in music education earn music credits, classed as they are in the upper division of a college curriculum, it being only too well known that the teacher in training must perforce stop at a certain elevation in his musical ascent per se, there to remain perhaps forever, engaged in the business of regarding the ground covered, a solicitude for those below, whom he must aid to at least his own questionable level? A music teacher's renunciation is something pathetic.

Again, in teachers' colleges, how accord academic credit for rudimentary instruction in applied music as, for illustration, the alarming movement being indulged in class instruction in playing orchestral and band instruments? And, finally, how shall we compare in cultural value the experiences gained in ensemble work of an a capella choir, string quartet, etc., usually classed as non-credit, extra curricula activities, with elementary theory subjects, regularly accredited curricula subjects?

In a word, may the field of music in a college become so wide, so democratic, that we shall find ourselves bewildered, confused, again despised by the Dons who sit upon their thrones pronouncing the solemn words "mental discipline" as the sine qui non of college authorization? Shall music study be so flattened out, like the plains stretching from the Mississippi to the Rocky Mountains, presenting no arid heights, no aristocratic stature, that we may point to with proud and uplifted heads?

Certainly these questions are the proper business of committees on courses and will be carefully handled, but it would be becoming and wise if music men and women were mindful of the proprieties attached to this situation and not be found neglecting the trust so generously bestowed.

In the year of our Lord 1928, fifty years after Payne and Harvard, it is safe to say that 300 institutions of higher learning offer music courses, leading to recognition, all the way from teachers' certificates to Ph.D. and numbering from one to forty per cent of the unit total for a college degree. This is a generous program, in comparison with the limited status of music at its beginning, when academic councils frowned upon any sort of recognition. This is an inheritance we will do well to seriously contemplate. A liberal attitude toward music as a proper part of collegiate curricula is now being widely adopted. Orpheus and his lute and Beethoven the sonorous mute are walking side by side with the spirits of science and letters. A great commission is placed upon those who tend these new made fires; serious duties are imposed. Music must

not dishonor these holy halls, these sacred dwellings of the excellencies of life. The value of the college credit must not be placed in question, and, as the writer of this paper sees it, the duty is now the Academy's, though the love we bear may not its object share. Music is such an abstract thing—it is weak and it is strong; its strength may be its weakness and its weakness its strength—but a college is a place of no uncertain defining. It means eminence; its position is upon the heights; its columns are plumbed to the line of truth and tested worth.

Shall we do anything to cause these pillars to lean as the Tower of Pisa, or shall we answer back with pyramids? The danger of music lies in its seduction now, as fifty years ago; in its common humanness it has a siren voice, while in its transcendence it dispenses with thought. It has no opinion, no synonym. It is not, as Whitman said, even "the sound of the voice or the trumpets but something nearer and farther than this." The academy, on the contrary, enthrones opinion, champions thought. What the academy did to music during those years of theoretical tests and measurements, when the schoolmaster's cane perhaps fell upon the backs of free and creative spirits, when it turned red blood to pink and stemmed the rush of passion carrying germs of vigorous, everlasting life, shall music reply in character, now that it has power? Shall music—great-hearted music—run amuck with college halls, prostitute their purity, lessen their grandeur, turn their marble to mud?

In a word, how shall the amateur and the cynic lie down together? How shall the feeling and the thought companionate? How shall abstract music and concrete thought complement each other, get along together. How can this splendid organization not set up some mechanism for the guidance of this matriculate youth—Orpheus and his lute?

In conclusion, this prayer: I hope music will take the hands of science and philosophy, and, walking between them, blend their distinctions and insinuate a faith that might succeed to the place held by the gods, thrown down but yesterday from their crumbling pedestals by an agnostic college education. Idealistic philosophy is waiting with open arms for just a partner.

#### Iowa Music Teachers to Convene at Cedar Rapids

The annual convention of the Society of Music Teachers of Iowa will be held this year at Cedar Rapids, April 17-19, with headquarters at the Montrose Hotel.

The chairman of the convention committee at Cedar Rapids is Mrs. Edward W. Haman, a prominent musician of the city and well known in state club work. Mrs. Haman will be assisted by Prof. Joseph Kitchen, Dean of the Fine Arts College at Coe College; Alice Inskeep, widely known in Public School Music circles; Prof. Marshall Bidwell, one of the officers of the Iowa Chapter of the National Association of Organists, and other musicians of the city who are very much interested in having the convention at Cedar Rapids.

At the same time the annual meeting of the Iowa Chapter of the N. A. O. will meet, and members of this organization will present a delightful organ recital which will be open to all the delegates.

Other features of the program will be announced at a later date. The officers of the society, however, are very much interested in a discussion of Musical Education in the State. The subject which they especially have in mind is that of accrediting work done in junior colleges and independent schools of music towards advanced standing in schools of Fine Arts in colleges of recognized standard. This should be of interest to all teachers located in cities supporting junior colleges.

The publication of the society, The Music Ensemble, will be mailed soon to 2,500 teachers. If any teacher has not received a copy of this magazine he should send his name to Tolbert MacRae, president of the society, at Ames, Ia. Any music news from the teachers of the state will be included in the next issue of the magazine if sent at once. Address all inquiries concerning the program of the convention to the secretary of the society, Martha Zeigler, 1206 Prairie St., Dubuque, Iowa.

#### New Teaching Material

(Arthur P. Schmidt Co., New York City)

**Schmidt's Educational Series.** Sight Reading, thirty-six exercises for the piano by Dorothy Maxwell; The Pupil's Third Etude Album, twenty-four piano studies, selected and arranged in progressive order by Ferdinand Meyer, a sequel to the Pupil's Second Etude Album; First Steps in Ear Training, by Cuthbert Harris; Melodies for Two Violins and Piano, arranged by Mary Carmichael, including Drink to Me Only With Thine Eyes, It Was a Lover and His Lass, and The Dew Each Trembling Leaf Enwreath'd; The Giant Talks, a book of preparatory scales for Little Violinists, by Kemp Stillings.

**First Violin Books,** by Gail Ridgway Brown: (1) In the City (open strings); (2) In the Country (first and second fingers), and (3) At the Seashore (first position).

**Schmidt's Collection of Four-Hand Marches** for pianoforte, containing ten comparatively easy pieces for four-hands.

**Schmidt's Orchestra Series.** Miscellaneous Composers, Vol. I, has seven selected compositions containing piano part, violin parts and cues for entering instruments. The pieces in this set can be played by any combination that includes piano and solo violin.



# MUSIC IN THE SCHOOLS AND COLLEGES

## General Notes

### Alabama

**Athens.**—On February 5, the 109th piano recital under the direction of Frank M. Church was given at Athens College. The program follows: The Balloon Man (Kroeger), Kathleen Campbell, Elkmont; Elves at Play (Edward A. Mueller), Marguerite Freeman, Hackleburg; Bobolink (Wolcott), Nellie James, Birmingham; From Flower to Flower (Kullak), Elizabeth Bell, Vincent; Ballantine—Mary Had a Little Lamb (Beethoven-Ballantine), Memorie Gray Holt, Athens; Chopin-Waltz in E minor, Ethel Cooke, Athens; Departing Day (Carl F. Mueller), Sara Gay, Ashland; Octave Study (Low), Mary Yarbrough, Athens; Prelude in C sharp minor (Vodorinski), new, Lorene Freeman, Hackleburg; First Mazurka (Saint-Saens), Mabel Wilcoxson, Lexington; Country Gardens (Grainger), Erma Webb, Haleyville; Prelude and Fugue in C for organ (Bach), Beth Tyler, Decatur; Karganoff—Waltz, op. 10, No. 2 (Karganoff), Erma Webb and Mabel Wilcoxson (same solo on two pianos); March of the Dwarfs (Grieg), Virginia Caldwell, Westmoreland, Tenn.

### British Columbia

**Vancouver.**—The Britannia High School gave a fine Christmas program, the twelfth annual at which carols of Northern Europe with Latin words were sung. The program also included four carols of Southern Europe, as well as traditional and modern Christmas music. An orchestra of pupils from the Britannia school played the Rakoczy March and the Verdi Bolero.

At the King Edward High School a fine program was given. This was under the direction of E. Findlay and Miss Hopkins of the High School.

At the Kitsilano High School eighty boys and girls, with a school orchestra recently formed, made their first public appearance under the direction of Mr. Parfitt.

**Victoria.**—Oaklands School, Margaret Jenkins School, South Park, North Ward, and Sir James Douglass Schools gave Christmas programs of music.

Victoria High School presented an old mystery play, Eagerheart, on a recent program. This play includes a Mozart Gloria, and a number of chorales by Bach.

The Victoria Musical Festival, which will be held in May or next June, includes several entries for the public school pupils. This year the test pieces are to be selected from the prescribed songs on the curriculum.

**Vernon.**—The Vernon Consolidated School recently presented singing by the school choir, and the operetta, The Fairy Shoemaker, under the direction of Mrs. Mabel Wilcox, Supervisor of Music.

### Connecticut

**Naugatuck.**—The High School Band of twenty-five pieces has finished a very useful season, appearing at all of the home games in football and adding much to the spirit of the occasion. It is now preparing for the baseball season.

The High School orchestra furnished the music for the Christmas play, appearing before and between the acts and after the play. This orchestra is now rehearsing the music for the Annual Musical Revue to be given by the Senior Class of Naugatuck High School. The Revue will be given with a cast of fifty in the chorus and several soloists.

The grammar and elementary grades are preparing for a musical exhibition to be given in the spring. The grammar school orchestra also performs at this time.

**Hartford.**—The Brown School in this city held a mid-year graduation on January 24. The music for this occasion was under the direction of Ralph Lyman Baldwin, supervisor of music in Hartford. The program, which was broadcasted and which was highly commended, was as follows: The Lord Is Great (Mendelssohn), Miller's Wooing (Fanning), O Victorious People (Gaines), Symphathy (Friml), Columbia, Our Motherland (Franz Reis).

### Idaho

**Boise.**—The Glee Clubs of the College of Idaho at Boise, under the direction of F. F. Beall, gave the following program recently: Orpheus with his lute (Sulli-

van), Slave Song (Del Riego), Bells of Evening (Rossini), Where My Caravan Has Rested (Lohr), Flower of Dreams (Clokey), Were I a Gardener (Chaminade), L'Abandonnee, Belgian folksong (Taylor), Under the Silver Star, Cuban tune (Loomis), Crying of Water (Hamblen), Passage-bird's Farewell (Hildach), Danny Boy, Irish tune (Weatherly), Lake of Dreams, Paraphrase (Gaines) with violin obligato by Miss Eckhardt, A Song of Fellowship (Gaul), Red Skies Above a Wigwam (Dvorak-McKinney), Ring Out, Wild Bells (Fletcher), Barcarolle from Tales of Hoffman (Offenbach), Sandy McCluskey (Jackson), Your Song from Paradise (Brown), Just a Ray of Sunshine (Polk), Hurrah for the Rolling Sea (Fink), Musical Trust (Clokey), Swingin' Vine (Grosvenor), Under the Greenwood Tree (Dunn), Trumpet, Leroy Shaw, and Horn, Emile Shorb.

### Illinois

**Chicago.**—The fourth annual contest of the Chicago High School glee clubs was held in Orchestra Hall on January 16. There were over 1700 participants. The contest numbers were of a difficult nature and for the most part were sung A Capella. The size of the contest numbers in the last two groups by the ten participating schools was extremely good, surmounting the obvious harmonic difficulties where there were many modulations quite out of the ordinary. There was a splendid adherence to pitch throughout the entire program. In the last group the singing of the contrapuntal number was a fitting climax to the evening, which was said to show great progress from a performance of two years ago which had been noteworthy because of its mediocrity. The ease and facility of the choruses, as well as the dynamic effects secured, put the work of the Senn and Roosevelt Schools particularly in a class with any of the great choral bodies, while Lake View was not far behind.

The awards (first) were as follows: Boys' Glee Club (less than 36 in number), from the Lane School, James Crowe, director; Girls' Glee Club (less than 36 in number), from the Morgan Park School, Bernice Bell Dricher, director; Boys' Glee Club (more than 36 in number), from the Lindblom School, Catherine M. Fahony, director; Girls' Glee Club (more than 36 in number), from the Marshall School, Edith Wines, director; Mixed Chorus (under 100 in number), by the Morgan Park School, Miss B. B. Dricher, director; Mixed Chorus (over 100 in number), from the Senn High School, Noble Cain, director. The judges were: D. A. Clippinael, Edgar Nelson and Edouardo Sacerdote.

The following numbers, which will interest supervisors, were used by the various schools: Boys' glee clubs (less than 36 in number)—The Sea Gulls (Protheroe), A Brown Bird Singing (Wood), Moonbeams (Victor Herbert) and Arion Waltz (Vogel); girls' glee clubs (less than 36 in number)—Softly, Oh Midnight Hours (Treharne), Rain (Curran), Fairy Revels (Carter); boys' glee clubs (more than 36 in number)—The Sea Gulls (Protheroe), Madrigal, Matona (Di Lasso) and A Sea Song (Gains); girls' glee clubs (more than 36 in number)—Softly, Oh Midnight Hours (Treharne), Passage Birds' Farewell (Hildach), Let All My Life Be Music (Spross), Fairy Revels (Carter), The Green Cathedral (Hahn); mixed chorus (under 100 in number)—O Peaceful Night (German), Mid the Waving Rose Tree from the Rose Maiden (Cowan), Pilgrims' Chorus from Tannhauser (Wagner); Tilden (all boys)—What the Chimney Sang (Dunham), Awake (Cadman), Morning (Speaks), The Miller's Wooing (Fanning), Ruth Talbot, director; mixed chorus (over 100 in number)—It Is a Good Thing to Give Thanks (Schvedoff), Praise Ye the Name of the Lord (Tschnekeff), Noble Cain, director; Salutation (Gaines), Praise to the Lord (Christensen), The Tryst (Matthews).

The executive committee of Chicago High School Glee Clubs' Contest is as follows: William J. Bogan, Superintendent of Schools; Willis E. Tower, District Superintendent of Senior High Schools; Dr. J. Lewis Browne, Director of Music; H. Ray Staater, Supervisor of Vocal Music in the Junior and Senior High Schools.

### Indiana

**Terre Haute.**—The Terre Haute Symphony Orchestra, made up largely of the students of the Normal School gave a concert in the gymnasium connected with the school, on January 30. The program, which was under the direction of W. H. Bryant, assistant professor of music, was as follows: Feast in Brittany (Christaan Kriens), Romance (Korganoff), Inspiration (Edwards), Unfinished Symphony (Schubert), Allegro Moderato, Andante Con Moto; aria, Since That Day, from the opera Louise (Carpenter), Maid of the West (Clay Smith), Mrs. Silvestein; Cradle Song (MacDowell), Entre-acte Gavotte (Gillet), Canzonetta (d'Ambrosia), Patrie overture (Bizet).

### Massachusetts

**Boston.**—One of the most successful conferences ever held for the supervision of music in the schools of the state, met at the Hotel Statler, Boston, on January 28. The glee club of the Dorchester High School (Boston Public Schools) furnished a short program, under the direction of Daniel J. Tierney, Jr. Under "reports from the field" Charlotte L. Hyde spoke on the rhythm band as among the

## Music Educators of Note

FRANCIS FINDLAY,

head of the Department of Public School Music at the New England Conservatory of Music, his Alma Mater and from which he graduated in the Class of 1917. For some time he played trumpet with the Boston Symphony Orchestra under the direction of Karl Muck. He has also occupied various supervisory positions in Eastern Massachusetts, including the Assistant Directorship of Music in the Boston Public Schools. Mr. Findlay has also been co-conductor with Victor L. F. Rebmann at the first New England High School Orchestra Festival. He is also conductor of the News Boys' Orchestra of Boston. In connection with his duties at the New England Conservatory, Mr. Findlay is vice-president of the New England Festival Association.



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problems which had been solved; she spoke in a very pleasing manner. Margaret E. Robbins selected instrumental activity for her subject and told of the work which had been done in Beverly since 1920, when Mr. Phillips started violin classes there; twenty-six per cent of the upper-class school population are playing instruments.

Alice Keith, of the American Radio Corporation, gave a short talk on radio development, mentioning some present features and future possibilities. Mrs. Francis E. Clark, of the Victor Talking Machine Company, spoke of the Lausanne International Music Conference which is to follow the Educational Conference to be held at Lausanne in late July and early August. Mrs. William Arms Fisher, of the National Federation of Music Clubs, talked enthusiastically of the conclave of bands, orchestras and glee clubs held last year, and also of the coming conclave to be held in Boston during June.

The last feature on this splendid program was the address by Rollo Brown, of Radcliff College, who spoke on Encouraging Creative-Mindedness in American Life. Other numbers on the program were: Instrumental Education for the Masses, by Charles A. Woodbury, supervisor of music, Greenfield, and The Value of a Music Festival, by Arthur J. Dann, supervisor of music, Worcester.

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### Southern Conference Feature

A feature of the Southern Conference for Music Education which will hold its meeting in Asheville, N. C., March 6, 7 and 8, will be the All-Southern High School Chorus and Orchestra. 250 voices from the High Schools of the twelve states in the Southeast will make up the chorus and there will be 150 players in the orchestra.

Dr. Will Earhart, director of music in the Public Schools of Pittsburgh, Pa., and one of the leading authorities in the field of music education, will have charge of the chorus. Joseph E. Maddy, of the University School of Music, Ann Arbor, Mich., and founder and director of the National High School Orchestra Camp, will direct the orchestra. The directorship of Dr. Earhart and Mr. Maddy assures the success of the project.

The High School pupils composing the chorus and orchestra will meet in Asheville, March 4, to start a week of intensive rehearsals under the leading supervisors of the South. These sectional rehearsals will culminate in full rehearsals under the direction of Dr. Earhart and Mr. Maddy. The boys and girls in these organizations will be the guests of the pupils in the Asheville High School.

The concert will be given Friday night, March 8, in the commodious auditorium of the beautiful new Asheville High School building, one of the finest in the South. This program will be broadcasted over the Asheville station, WWNC: orchestra, Finlandia; chorus, Psalm 150 (with orchestral accompaniment); chorus, Music of Spring; orchestra, Andante Cantabile, and Air de Ballet; chorus, Glorious Forever (girls' chorus), On Canaan Shore, Flowers of Edinburgh, Bells of St. Michael's Tower; orchestra, L'Arlesienne Suite No. 1; chorus, Montezuma Comes.

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This Department is conducted for the convenience of Supervisors of Music who are seeking positions and for Superintendents of Schools who desire to engage teachers of music. There is no charge for a single insertion. Copy should be concise and typewritten, giving all information. No names will be published. Address, School and College Service Dept., THE MUSICAL COURIER.—The Editor.

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Mme. Bell-Ranske is now located in her roomy big studios, West Fifty-eighth Street, New York, where a series of musical events will soon take place; she is known as one of the most capable and wide awake vocal instructors of the metropolis.

Jeno De Donath, violinist, includes among concert engagements recently fulfilled the following: January 28, Phoenixville; 29, Germantown, and February 1, Reading, Pa.

Clarence Dickinson's third lecture recital at Union Theological Seminary, New York, on February 19, had for its subject What Men Live By. He was assisted by Edward Murch, boy soprano; Earle Spicer, baritone, and Gregory Besrodny, violinist, in a program which included baritone solos, soprano solos, violin and organ numbers, including Wagner's prelude to Act II of Lohengrin, Albeniz, Cadiz, Bach's Do Stay Here, Saint-Saens' The Nightingale and the Rose, and Wagner's prelude to Parsifal.

Dr. Dickinson will present Parker's Hora Novissima on Sunday afternoon, February 24, at four o'clock, at the Brick Presbyterian Church, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists. Lynnwood Farnam, continuing his all-Bach recitals on Saturdays (8:15), Sundays (2:30), and Mondays (8:15), will play nine Passionist Chorale Preludes of note on February 23-24-25, also the short prelude and fugues in D and F, and the vivace from the second trio sonata, at the Church of the Holy Communion, New York.

The Fraternal Association of Musicians held its regular monthly meeting at Birchard Hall, on January 22. The program was of an excellence that the audience should have numbered thousands instead of hundreds. John Burnham, blind pianist, played works of his own and a group of Chopin. Honors were shared by Lillian Morlang Koehler, soprano, who sang an aria from Le Nozze de Figaro, To Sevilla (Dessauer), The Ash Grove (Old Welsh), The Last Rose of Summer, and Mr. Burnham's Two Birds. Mrs. Koehler proved herself an extremely rare combination of vocal excellence, beauty of personal appearance, and modesty.

Mara Jore, soprano, included among her recent engagements an appearance on a program given by the Studio Guild at Guild Hall on February 14. Miss Jore has been well received in concert, both in the United States and Europe, and she has also appeared before important clubs and other musical organizations and as soloist with orchestra. Her repertoire includes nine languages.

Mrs. Bruce S. Keator, organist and director of music, St. Andrew's M. E. Church, New York, combined the monthly musical service with the second organ recital, featuring Frederick Schlieder. He improvised on themes submitted by Courboin and Swinnen, the double quartet of the church, and Margaret Sittig, violinist, also participating in the notable service.

Charles King, pianist-accompanist, includes among his recent engagements two New York appearances, one as assistant at a private afternoon musicale given by Louise Faton, and the other a salon recital by Harrison Christian, baritone, at the Morningside Residence Club.

Boris Levenson's picture, with a notice, appears in Grace Notes (Schirmer) including special mention of his Dreams, Dance Orientale, Canzona, and Nocturne in D. His experience as student included study with Rimsky-Korsakoff, and he has lived in America since 1921, now being an American citizen.

Mary Miller Mount's recent activities as accompanist have included concerts in Phoenixville, Pa., January 28; Germantown, Pa., January 29, and Reading, February 1, these in addition to her heavy teaching schedule in Philadelphia.

National Opera Club cash prizes, also silver and bronze medals, will be contested by many applicants during the week of March 11, and on March 17, at a concert in the grand ballroom, Waldorf-Astoria Hotel. The winners will be heard in a Victor Herbert Memorial Contest.

Marguerite Potter will give her interpretation of Massenet's Thais at Aeolian Hall, February 27.

Herbert Stavelly Sammond recently presented Mrs. Reginald Reed, soprano, to a group of musical people, in Brooklyn. "She sang a group of songs in a most pleasing manner, adding encores. Arthur Lloyd, pianist and composer, played her accompaniments." Ethel Heeren, who won the 1926 Music Week prize for sopranos, also later a Juilliard Scholarship, continues her work under Mr. Sammond, as recommended by the audition committee.

Henry F. Seibert, official organist of The Town Hall, New York, played at his February 8 organ recital a program of fine variety, ranging from The Primitive Organ (Yon) to Boccherini's minuet. A return engagement in the P. E. Church, White Plains, brought the following press comment in The Daily Reporter: "His strong point is his ability to arrange and play a program in a manner to defy the traditional prejudice against organ recitals." The Washington, D. C., Herald, following a return engagement, said: "He got more out of the Auditorium organ than most of his predecessors . . . he was enthusiastically received."

Haggerty-Snell Pupils recently gave a delightful program, which was enjoyed by an enthusiastic audience at the Waldorf-Astoria hotel. Louise Vandal sang One Fine Day (Madame Butterfly) and Love and Music (Tosca); Dorothy Barlow sang The Last Hour (Cramer) and Ever Since the Day (Louise); Elizabeth Strack gave Still As the Night (Bohm) and Love Is a Bubble (Allitsen). Of Haggerty-Snell pupils, Cecil Sherlock, Lou Atlas and Charlotte Cornell are on tour in musical comedy; Louise Van Dalle has been giving enjoyable programs over the radio (she was formerly one of Great Britain's most popular operatic sopranos and since coming to New York she has been studying with Ida Haggerty-Snell, whose vocal method she claims is "marvelous.")

Dorothy Speare, soprano and novelist, started Westward on a brief concert tour which took her as far as Dallas, Tex., where she gave a recital on January 25. Her success there was a signal one, judging from the praise accorded her by the local critics. Miss Speare's musical career has not interfered with her activities as a writer, and she is now engaged on another work of fiction.

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**Verdi Club Musical and Dramatic Afternoon**

The artistic tribute of the Verdi Club to Lilyan Stratton Corbin, novelist and poet, was given at the Waldorf-Astoria Hotel, February 8, as planned by President Florence Foster Jenkins, and proved a worthy and dignified affair. It enlisted the collaboration of the Sokoloff Little Symphony Orchestra, conducted by Igor Sokoloff, a group of excellent musicians who played works by Schubert, Bach (with flutist Devries as soloist), and Tschaikowsky, adding The Bee



LILYAN STRATTON CORBIN

as encore; in all this music the players showed themselves excellent artists at this, their first public appearance, and they achieved success, well earned, through merit. Alfred O. Corbin contributed many violin solos, using his \$50,000 Stradivarius, and Gaston Liebert played capable accompaniments. Olga Dallas, wife of the Ambassador to Belgium, was heard in Visi d'Arte and songs by Del Riego and Branscombe, and received due meed of applause. Giuseppe Barsotti, tenor, sang M'Appari, also Donna e Mobile, proving himself a fine Italian operatic artist, and making further effect in songs by Toselli, Crescenzo and Old Irish. Anton Civoru contributed baritone songs by Verdi and Moussorgsky, and made most effect with the Song of the Flea; Irene Gruenberg was the official accompanist. Readings from Mrs. Corbin's book, *Homing*, by St. Clair Bayfield, English actor, including *Mother's Advice to Her Daughter*, etc., formed an important section of the afternoon.

President Jenkins announced that her mother, Mrs. Charles Dorrance Foster, had presented Castle Fleming, an ancient house of Revolutionary times, to the Colonel Lowrey Chapter, D. A. R.; a tablet has been unveiled commemorating Mrs. Foster's ancestor, and this lady made a very nice speech, received with applause. Following the Verdi Club afternoon, Mrs. Foster gave a dinner to the Chapter, of which Mrs. Hiram Deats is president, many prominent people being present. Introduction of honor guests at the Verdi affair brought acknowledgment from Mrs. Deats, Mrs. William J. Stewart, Mrs. Henry M. McDowell, Julia Seargeant Chase, and Messrs. Monell and Bergh. Announcements of interest to club members were made by Mesdames John McClure Chase, Florence Auer and Baroness De Torinoff.

**American Music Day at National Opera Club**

Baroness Von Klenner provided an interesting program at the February 14 American Music Day of the National Opera Club (of which she is founder-president), at the Waldorf-Astoria Hotel, beginning with piano pieces in modernistic vein by Marion Bauer, played by Constance DeHaven; continuing with a talk on the National Federation of Music Clubs by Mrs. Charles D. Davis, chairman of this department of the Federation; proceeding next to songs by Bartholomew, Wise and Cowell, beautifully sung by Janet Cooper, whose voice combines tender expression and brilliancy, and who later sang songs by Ware, Loomis and Schaffer with beauty of style and clear diction. Mrs. Edward W. Kingsland of the City Federation gave a talk of interest, and Charles Isaacson, in a brief talk, showed many fertile ideas and a brilliant intellect, also telling the story of Jonny Spielt Auf. Helen Norfleet and Charles Haubiel played on two pianos the latter's *Chorale and Variations*, also an excerpt from his opera, *Etheria*, and Mary Shaw talked on *Diction in Opera*. James Woodside sang four songs by William Stickles, with dramatic style and high effect, and Frank Chatterton played able accompaniments.

Of great importance was the special announcement of President Von Klenner relating to the Victor Herbert Memorial Concert and bestowing of awards, at the March 17 evening concert of the club, this event crowning her aspirations of an annual Herbert Memorial Contest for singers. Cash prizes and medals will be awarded, the winners of the contest will be heard, and the Victor Herbert Orchestra will play. The contest is open to any American singer under twenty-six, on proper registration (occurring the week of March 11) and already President Von Klenner has the support of many music and art lovers, guaranteeing its success.

Following this announcement she introduced the guests of honor, Betty Tillotson, manager of American artists; Carolyn Beebe, chairman of chamber music, National Federation; Pearl Besuner and Edwin Orlando Swain, well known vocalists. At the close, President Von Klenner received members and guests, with her confreres, Mesdames August Kieselee and Nathan Loth.

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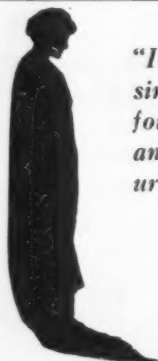
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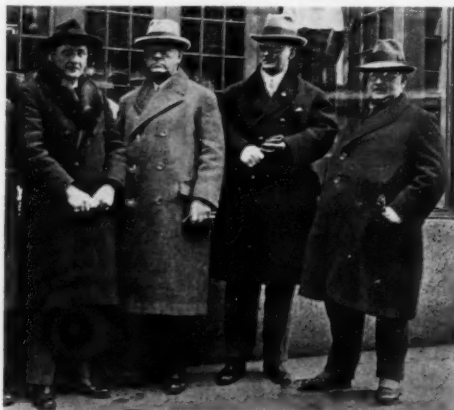
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## Prague Teachers' Choir Creates Lively Interest

KANSAS CITY, Mo.—The 3,000 or more persons attending the Prague Teachers' concert in Convention Hall on February 10 under the management of the Kansas City Drama League, were not disappointed in their expectation of the high degree of artistic work attained by this organization under the leadership of Metod Dolezil. The audience, composed largely of teachers, professional musicians, and Czech Slovaks, was interested from the first note of the first number to the last of the three encores demanded at the close of the last group. The effective singing produced a reverent atmosphere throughout the entire program.

During the first intermission, as an expression of goodwill from the Czech Slovakian Colony in Kansas City, an engraved silver loving-cup was presented to the chorus by two little girls in Czech peasant costume, accompanied to the platform by F. E. Kroulik, Czech Slovakian Consul.

The previous morning a delegation of citizens headed by Mayor Albert I. Beach; Mabel Glenn, supervisor of music in the Kansas City public schools; members of the Board of Education; F. E. Kroulik, Consul, and officers of the Kansas City Drama League and representatives of the press, met



LEADERS OF THE PRAGUE TEACHERS' CHORUS

as they arrived at the Hotel Muchlbach, Kansas City, Mo., on February 10. Left to right: Metod Dolezil, conductor; Jindrich Stupka, president; Jaro A. Bos, treasurer, and Frant Korinek, secretary. (Photo by The Journal-Post.)

the members of the Prague Chorus upon their arrival at the Union Station who in turn responded to this cordial welcome with singing. Later in the day a reception of teachers of the public schools, under the direction of Mabel Glenn, was tendered the chorus at the Hotel Muchlbach. Addresses of welcome were made by Mayor Beach, George Melcher, superintendent of schools; F. H. Barbee, assistant superintendent; Caroline Fuller and Annette Moore, members of the Board of Education, and responded to by Metod Dolezil on behalf of the Chorus, all talks being interpreted by F. E. Kroulik, Consul.

A musical program by choruses of children from Paseo High School, under the direction of Marguerite Zimmerman, and the orchestra of Westport High School under the direction of George Keenan, with solos by John Wahlstedt, tenor, and Madeline Farley, soprano, members of the faculty, was followed by tea served in the ballroom. E. H.

## George Engles Makes Survey of Musical Conditions

According to a survey of musical conditions in the United States, recently completed by George Engles, New York concert manager, less than four percent of the population of this country supports good music. The little city of La Porte, Ind., leads, with nine percent or 1,375 of its 15,128 inhabitants attending concerts regularly. Newark, Ohio, ranks second with a record of six percent. A number of other small cities, such as Portsmouth, O.; Kenosha, Wis., and Aurora, Ill., average about five percent. Despite the unexcelled musical resources found in metropolitan centers like Chicago and New York, Mr. Engles finds that less than one percent of the people in these two cities go to concerts. The average for the entire country runs below four percent.

However, Mr. Engles declares that the situation is not as bad as the figures seem to indicate, for, despite the low percentages, the country is making definite advances musically. Many communities which only a few years ago were entirely without music of the better type, now support ambitious annual series of subscription concerts. Of the large metropolitan centers, Mr. Engles states that Boston is perhaps the most genuinely musical. It is one of the few cities that place musicianship above box office appeal; it not only supports its own orchestra, but also numerous visiting artists, who may not have a popular box office attraction elsewhere, but are nevertheless fine musicians. According to Mr. Engles, neither New York, Chicago nor Philadelphia can be called musical cities. Out of New York's six million inhabitants, not more than 50,000 attend concerts regularly; Philadelphia pays high tribute to its fine orchestras and orchestra leaders, but gives little support to outside musical events; and in Chicago the survey shows that the list of those who attend the outstanding musical events is a decidedly concentrated group.

"For the most part, however, concert audiences are definitely on the increase," says Mr. Engles, and he attributes this to three factors: the enterprise of local managers, the radio, and the new system of organizing an annual series of concerts on the civic basis. The Civic Concert plan, organized by Dena Harshbarger of Chicago, has done much for the musical development of the country. This plan is now in force in 143 cities in the West and Middle West, and the report shows that in each of these cities practically five or more percent of the population attends the concerts. Mr. Engles' survey shows further that the amount of good music broadcast over the radio is steadily increasing, a condition which cannot fail to leave its mark on the millions of people who make up the country's radio audiences.

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## Music Notes From Coast to Coast

(Continued from page 12)

artistic sincerity and the courage of his soul's conviction. In this particular work, Jacobi has skillfully conveyed his impressions of the ritualistic dances of the Indians of the American Southwest. Hertz read the composition with enthusiasm and at its conclusion beckoned Jacobi to the stage, he having come from New York for its presentation. The audience gave him a prolonged and genuine ovation.

The final number presented a flaming interpretation of Stravinsky's Fire Bird Suite. It was really a brilliant performance, finely worked out, with genuine passion of musicianship, receiving undisputed applause.

Anna Case, soprano, was the attraction of Alice Seckels' third matinee musicale held in the ballroom of the Hotel Fairmont. Because of her rare personal charm and beauty, Miss Case won her audience before uttering a single note. In her singing she indicated just why she is so highly esteemed by appraisers of music throughout this country and abroad. Blessed with a lovely voice of liberal range and volume, Miss Case employs it with the skill of an expert and, moreover, has mastered the art of coloring her tones to suit the mood of whatever she interprets. She offered a long and well contrasted program.

The Abas String Quartet gave its first concert of the new year in Scottish Rite Hall under the management of Alice Seckels. The size of the audience and the applause showered upon the musicians were evidence of their popularity. Mozart's C major quartet started off the program and was received with heartiness by its hearers. It was played not only with splendid technic but also in the true Mozartean style, that is to say, with an exquisite tone, rhythmic grace and sparkling gaiety. Each member of the quartet showed himself to be an artist with the ability to project the mood of the composer. This lovely number was followed by Ernest Bloch's In the Mountains but it was in Smetana's quartet in E minor (Aus Meinem Leben) that Messrs. Abas, Wolski, Verney and Penha were heard at their best.

Yolanda Kusakabe, said to be known throughout Japan and Italy as "The Madame Butterfly pianist," was heard in recital in the ballroom of the Hotel Fairmont, under Alice Seckels' direction.

Students of Robert Pollak, violinist, head of the violin department at the San Francisco Conservatory of Music, recently appeared in a well contrasted and carefully prepared program in Sorosis Hall.

Ernest Bacon, pianist, returned to San Francisco from the East where he appeared in a series of recitals. Bacon played with success in New York, Chicago, and several other important Eastern music centers. He will be heard in concert here before the end of this season. Mr. Bacon is also actively engaged teaching a large class of very talented students.

Fernanda Doria, California's own mezzo-soprano, was heard in two attractive radio programs, including groups of Spanish and Mexican songs, German lieder and operatic arias. Her voice came over the air in its full beauty, her interpretations retaining all their naturally fine characteristics. In one program, Miss Doria sang with orchestra conducted by Nathan Abas, conductor at KPO, and on the other program she was accompanied on the piano by Margo Hughes.

Both the San Francisco Musical Club and the Pacific Musical Society recently gave a number of delightful programs by distinguished resident artists.

Eugene Heyes, violinist and member of the San Francisco Symphony Orchestra, was soloist at the fifth popular program of the orchestra under the leadership of Alfred Hertz. Mr. Heyes interpreted Lalo's Symphonie Espagnole and won the full approbation of his fellow artists and the public.

Ernestine Schumann-Heink spent several days here. During her sojourn she sang over the radio and appeared as honor guest at several private functions.

Ruth Mullen Schnell, a talented vocal pupil of Herman Genss, gave a charming recital recently in the Women's City Club. Mrs. Schnell presented a difficult program in a creditable fashion.

The Joseph George Jacobson Piano Class held its monthly meeting at the Baldwin Studios. Besides the fine program presented by Jacobson's pupils, Eleanor Stadtegger, soprano, sang a group of songs, and William Brenner played Wieniawski's D minor violin concerto. C. H. A.

**Yonkers, N. Y.** The Lachmund Studios gave an Evening of Ensemble Music at the Hawthorne Auditorium, January 11, the participants being from the piano classes of Harold Henry, Marjorie G. Lachmund, Roslyn Pinsky and Clara M. DuBois. Piano trios, two pianos in unison, and two pianos (four and eight hands) were heard in various original works and arrangements, affording an evening of varied music, chiefly by modern composers. Mr. Henry played the second piano in four works. R.

### Maazel's Success in Repeat Recitals

Maazel gave the fourth recital of the seven that he is scheduled to give in London this season, before an audience of 4,000 people gathered in Albert Hall. His art, personality and, by far not the least important, his repertoire, which so well pleased in previous appearances, again were noted in high degree in this recital.

These qualities also were apparent when he played his ninth new program in the Grosser Musikverein Saal in Vienna. Old and new friends were present in large and enthusiastic numbers, and Maazel was forced to add many encores to his list before the reluctant audience disbanded.

### Gunther School Musicale

A recital by the pupils of the Gunther Music School, assisted by members of the faculty, was scheduled for Friday evening, February 15. Those on the faculty participating were: Marie Hoskins, violinist; G. P. Gunther, cellist; Elsie Kirchgessner and Katharine Gunther, pianists. The pupils were: Gretta Hubin, Leroy Campion, Aina Almen, Ragnhild W. Lindquist, Grace Hamilton, Virginia Poeter, and Milton Scharn.

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## Foreign News in Brief

### HANDEL FESTIVAL TO BE POSTPONED

LONDON.—The triennial Handel Festival, given at the Crystal Palace, which is due this year, will be postponed until next year because the General Election will probably take place at the traditional festival time. S.

### JOHANN STRAUSS FESTIVAL PROCESSION

VIENNA.—A festival procession, in honor of the Strausses father and son, is to be held in Vienna some time next June. It will last three hours, and ten thousand people in new costumes will take part. According to Rudolph von Laban, director of the High School for dancing, it is intended to be a "dance of joy and work." On this occasion Laban's new scheme for dance notation will be used for the first time. B.

### ROSA PONSSELLE TO SING AT COVENT GARDEN

LONDON.—Additions to the program of operas to be given at Covent Garden this spring have been announced. Among the works to be produced that have not been heard here since the war are Norma, La Gioconda, and Puccini's Manon Lescaut and Fanciulla del West. Turandot, which was omitted last year, will again be produced, while among repetitions of last year's operas are Boris Godounoff, Don Giovanni, Madame Butterfly, Tosca, Manon Lescaut and Otello.

Rosa Ponselle, of the Metropolitan, has been engaged for the coming season and, besides those singers recently announced in the MUSICAL COURIER, there will be among the sopranos Florence Austral, Rosetta Pampanini and Eva Turner; among the contraltos Irene Minghini Cattaneo; among the tenors Lauritz Melchior and Aureliano Pertile, and among the baritones and basses Mariano Stabile and Feodor Chaliapin. M. S.

### MORE LIGHT ON THE STRADIVARIUS MANUSCRIPTS

MILAN.—Further investigations on the subject of the Stradivarius MSS. seem to have strengthened belief in their authenticity. They have now been sequestered by the government and given into the keeping of Prof. Gnoli, who has had the necessary opportunity of studying them, and calling in advice. One accepted authority of Cremona declares the little book of notes (it is eleven and a half by seven and three quarters inches) to be of rare importance, and he declares that he has not only known of the book's existence, but that he saw it some years ago. It is bound under the date of 1715. This book is a collection of thoughts and notes as written down by the Priest-Manager of the famous Liutaio, namely Father Christopher. Stradivarius is quoted as having said that he did not want his words falsely interpreted by his enemies after his death.

There are copious notes on construction and some hundreds of designs as well as replies to letters from many notables, including the King of England. It is probable that the originals of some of these letters still exist, and should not be difficult to trace. Of one of the designs it is noted that there were seven copies made. Two went to the Royal Household of Spain, two to London, and three to Milan. This model was named the "Messia." Regarding forgeries, Stradivarius says that every instrument made by him is in his register, and the thieves who used his name could not profit thereby, as it was necessary only to consult his book, to find the design and notes and possessor of every violin he made. The authorities now want a million liras to complete investigations. C. d'I.

### Engagements for Doris Doe

Doris Doe, contralto, continues to have a busy season, appearing frequently in concert and recital in various parts of the country. On February 16 she was contralto soloist in a performance of the Messiah at Arcadia, Fla., and three days later she was heard in recital in the same city. On February 20 she appeared in Palm Beach at a Kiwanis Club benefit, and on February 24 (also in Palm Beach) she is scheduled to sing at Poianiana Chapel. Forthcoming recital engagements include appearances as follows: March 5, Richmond, Va.; March 6, Columbia, S. C.; April 1, Lincoln, Neb.; April 3, Mt. Pleasant, Mich.



ZLATKO BALOKOVIC,  
photographed in Stockholm, where the violinist recently gave two concerts, inspecting the fishwife's stock.

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## Rodzinski Conducts Philadelphia Orchestra in Impressive Program

Includes Allegretto from Beethoven's Seventh Symphony in Tribute to the Late Wife of the President of the Orchestra Association—Ezerman Foundation Concert—Premiere by Civic Opera Company

PHILADELPHIA, PA.—An impressive feature of the Philadelphia Orchestra concerts of February 8 and 9, with Artur Rodzinski as guest conductor, was the playing of the Allegretto from Beethoven's Seventh Symphony, in memory of Mrs. Alexander Van Rensselaer, wife of the president of the orchestra association, and one who did much toward the upbuilding of the orchestra. The large audience rose and remained standing in eloquent tribute to one whose recent death is greatly mourned.

Following this ceremony the regular program opened with Brahms' First Symphony in C minor, one of the mightiest works of this master. The Andante received a beautiful reading at the hand of Dr. Rodzinski and a superb rendition from the orchestra, with special note of the exquisite solo work done by Messrs. Mischakoff, Tabuteau and Horner on the violin, oboe and French horn, respectively. The meditative beauty of this movement was impressive to a degree. The Allegretto, which, in this symphony, takes the place of the Scherzo, was delightful as a graceful interlude before the tremendous Finale, with its chorale-like theme developed and re-developed into the magnificent climax at the close. The applause for Dr. Rodzinski amounted to a real ovation, from both audience and orchestra.

After the intermission Debussy's Three Symphonic Sketches, The Sea, were splendidly read and played. Although not program music, the sub-titles of the different movements gives one's imagination free play.

As a close to the program came the Suite, Hary Janos by Kodaly, which was previously played here by the New York Philharmonic Orchestra, under Mengelberg. Of its six parts at least three are distinctly humorous, while that vein extends through all. These features were happily brought out by Dr. Rodzinski and closely followed by the performers, so that it proved a most enjoyable group.

### MATINEE MUSICAL CLUB

The Matinee Musical Club, at its meeting of February 5 in the Bellevue Stratford Ballroom, presented a real treat for its members, in the Russian Cossack Chorus, directed by Sergei Sokoloff. This fine chorus of beautifully blended voices sang seven numbers with numerous encores in addition. The work of the chorus is superb, not alone in the above-mentioned blending of voices, but also in rhythm, attacks, releases, interpretation, and shadings of tone. The club members appearing on the same program with success were: Blanche Hubbard, harpist, accompanied by Alice G. Wightman; Lillie Holmstrand Fraser, contralto, accompanied by Virginia Klein; Helen Rowley, violinist, accompanied by Estelle Mayer; and Mildred Mathews, soprano, accompanied by Myrtle Piper Lutz.

### D. HENDRICK EZERMAN FOUNDATION CONCERT

At Witherspoon Hall, on February 5, was given the first public concert inaugurating the establishment of the D. Hendrick Ezerman Foundation, organized by his friends, fellow musicians and pupils as a memorial to the late Mr. Ezerman, who, as musical director and teacher, devoted many years of his life to musical education. The Musical Fund Society of Philadelphia has assumed the trusteeship of the foundation, which is an accumulative fund for the endowment of a scholarship in piano study to be identified with the conservatory.

At this concert Hans Kindler, renowned cellist, with Boris Koutzen, violinist-composer (formerly of the Philadelphia Orchestra, but for some time head of the violin department of the Philadelphia Conservatory), and Arthur Reginald and Alexander Kelberine, pianists (likewise members of the faculty), met to give of their accomplishments in a beautiful program, to do honor to their friend and co-

worker, while Olga Samaroff (now conducting the master classes in Mr. Ezerman's place), paid tribute in a short address to the high standard of instruction and exalted aims embodied in his teaching.

The concert opened with a Handel sonata in G minor for cello and piano, exquisitely played by Mr. Kindler and Mr. Reginald. Following was a sonata for violin and piano composed by Mr. Koutzen, dedicated to the memory of Mr. Ezerman, and played at this time, by request, by Mr. Koutzen and Mr. Kelberine. It proved to be a very difficult composition, in which the material, consisting mainly of one theme, was treated in every conceivable way with thorough musical knowledge and skill.

The concert closed with the Tschakowsky Trio, op. 50, for piano, violin and cello, a splendid reading being given to this beautiful and particularly appropriate composition, with Mr. Kelberine again at the piano. An outstanding feature in the work of both pianists was the sympathetic tone which they obtained to blend with the other instruments.

### CIVIC OPERA COMPANY GIVES PREMIERE PERFORMANCE

Xavier Leroux's opera, Le Chemineau, had its first Philadelphia performance on February 7, when the Civic Opera Company presented it eighteen years after its American premiere in New Orleans on February 11, 1911. So long has it taken to reach Philadelphia, though it is a favorite in Chicago and has also been given in Montreal and New York. Why it was so long delayed in its appearance here is difficult to decide, for it is melodious, pictorially and historically attractive, the characterization well balanced, and rises at times to strong emotional appeal. Throughout, the music closely portrays the dramatic situation.

During its six seasons, there has been no better performance by the company than this, which merits all the more credit, because while the demands were not so great, they were insistent and required most careful attention to detail. Results were most gratifying as was attested by the enthusiasm of the large audience, which insisted on repeated curtain calls. The work was beautifully played, Mr. Smallens conducting with his usual care, showing an intimate knowledge of the score.

The cast was filled by members of the company, with the exception of Georges Baklanoff of the Chicago Opera Company, who took the title role, and Alfredo Gandolfi, who has frequently appeared with the company.

Irene Williams gave an artistic interpretation of Toinette, the heroine; it was a test of her dramatic powers, as in the first act she is a young girl, and in the remainder of the opera, a mature woman.

Mabelle Marston and Marie Zara, adequately filled the lesser feminine roles of Catherine and Aline.

To the male portion of the cast are given the principal roles, and here each in his own way did some splendid work, both from a musical and dramatic viewpoint. Mr. Baklanoff has an immense baritone voice, rich and sonorous, which he uses with much art, and his character portrayal was strong and sincere.

Mr. Gandolfi, as usual, gave a most finished performance as Francois, the wronged husband, with his highest level at the close of the second act.

Herbert Gould's rich voice was heard to fine advantage, in the part of the Maitre Pierre, while his acting quite equalled the excellence of his singing. Mr. Gould is a sincere artist and one well rounded in the details of dramatic art. His work is always dependable. Albert Mahler and Louis Purdy as Toinet and Martin respectively, with Reinhold Schmidt as Thomas the Inn Keeper, were excellent in both their singing and acting, which in the third act, showed some of the best work of the performance.

M. M. C.

### Dr. Spaeth's Community Concert Courses

Two of the community concert courses organized this season by Dr. Sigmund Spaeth and his assistants have recently been completed—Webster, Mass., representing one of the smallest, and Springfield, Ohio, the largest of the total of more than thirty in Eastern territory. In both cases the continuation of the plan was enthusiastically voted by a thoroughly satisfied audience.

Dr. Spaeth himself was present at each of these conclud-

ing concerts, appearing with the Toscha Seidel Trio in Webster, and in joint recital with Francis Macmillen, violinist, in Springfield. The latter is Mr. Macmillen's real home, and he was given a welcome amounting to an ovation by his delighted listeners. At the conclusion of the program, Dr. Spaeth accompanied Mr. Macmillen in an impromptu performance of Home, Sweet Home.

Springfield's course also included Elisabeth Rethberg, soprano of the Metropolitan Opera; Sophie Braslau, contralto, and Mildred Dilling, harpist, Doris Niles and her Ballet, and the New York Theatre Guilds production of Bernard Shaw's The Doctors Dilemma, all for a membership fee of five dollars.

The consistent success of the community concert courses set up by the New York office, with the backing of such influential managers as Arthur Judson, Evans and Salter, the Metropolitan Musical Bureau, Haensel and Jones, etc., has brought to Dr. Spaeth's office in Steinway Hall a steady stream of requests for cooperation from communities whose musical activity has suffered a temporary depression. From present indications, the number of courses arranged by Dr. Spaeth under the Community Concert plan will be more than doubled next season.

Nearly 500 people tried to secure single tickets to the Macmillen-Spaeth concert in Springfield, but had to be refused because of the rule of membership. All of these would probably join the local association next year. Hundreds were similarly turned away when Mischa Elman played in Bethlehem, Pa., and Norwalk, Conn., and all of these were put on the waiting list. Norwalk also had the experience of refusing four requests from New York concert-goers who wished to hear the English Singers and had been unable to secure tickets for their metropolitan concert. They were quite willing to pay the full membership dues for this one concert, but the privilege had to be denied as there was literally no more room in the auditorium.

### Schneevoigt Has Narrow Escape

A dinner party given by Mrs. J. J. Carter, at the El Perrito Inn, near Perris, Calif., was nearly turned into a tragedy when the car in which Georg Schneevoigt (conductor of the Symphony Orchestra) was riding with Carl Fix and Joseph Levy, was side-swiped by another car and plunged over a forty foot cliff. But for the fact that one rear wheel caught on a large boulder they would have gone to the bottom.

### Van Gordon Broadcasts

Midway between her singing with the Chicago Opera in its annual Boston season and a concert tour, Cyrena Van Gordon paused in New York long enough to broadcast on a recent Sunday evening as guest artist on the "At the Baldwin" Hour.

## OPPORTUNITIES

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *The Genealogy of the Special Sale from the Early Days of A. A. Fisher to Its Modern Applications—The Uses and Abuses of the Special Sale in the Piano Business*

It has taken a long time for the high grade piano houses to take up special sales, especially in New York City. For long there have been a series of special sales conducted in what is known as Ampico Hall, this being the American Piano Company, featuring the Mason & Hamlin, the Knabe, the Chickering, the Fischer, and other makes, while the Aeolian Company has been having sales frequently. The old house of Kranich & Bach recently advertised, **for the first time in sixty-five years**, a special sale, but held to somewhat rigid lines in publicity in terms the special "sales artists" would call somewhat restricted as compared with other sales of such a nature.

It has taken long for such houses to hold special sales, but formerly such sales were held once or twice a year. The Wanamaker piano department in New York City has held special sales every few months, and other houses have attempted occasionally to stir up business through this medium. Probably the American Piano Company, or Ampico Hall, as the advertisements announce, has attempted a more continuous character than any of the big leading houses, but just how long this policy will carry on is not known.

#### Creating Customers

That these special sales have been necessary is apparent to all when the great overhead of these houses is considered. Probably when affairs as to piano selling are bettered there will not be so many of these serial sales, but what has been a thing of years in the piano business can not be criticised, when the general publicity of these New York houses is considered. **That they bring in customers and create sales must be admitted.** When the publicity is carefully matured and arranged so that piano values are not ruined no one can complain.

It is the carrying on piano selling along the lines of the great department stores of the country that keep up special offerings to attract the multitude and create a desire for buying on the part of those who have the money to buy. Bargains offered in these special sales mentioned are not causing much talk now, but in the beginning of the efforts to get rid of pianos there was much comment for and against this method of selling.

The old policies of offering second-hands, used and demonstrating instruments have prevailed, all practically admitted to be good drawers of people into the warerooms, and then leaving the high-powered salesmen to do the rest. Holidays, nights and other time arrangements are utilized, with the time payments keeping pace with the low prices prevailing on instruments that are wished to be sold in order to lower inventories.

#### The Reason for Special Sales

It is evident that these special sales are efforts to turn-over inventories, and if the results are of a nature to bring the turn-over within two or three months it is a good thing. The results will prove in the statements, and while the Ampico Hall sales are more continuous for the time being, one each

week, and at times two, the recent statements of the American Piano Company have had much to do with the advance in preferred and common on the New York Stock Exchange, which indicates that results are of a nature to inspire confidence in those who deal in these methods of investing. All of which seems to carry the belief that new methods of selling must be inaugurated to bring piano financial affairs to profit returning consummations.

#### "Double A" Fisher

Old Timers can go back forty or more years ago when the first special sales were held, the idea originating with A. A. Fisher, the father of the redoubtable "Bud" Fisher, the cartoonist. People in Grand Rapids, Ft. Wayne and other centers can tell some more than interesting incidents of the methods of "Double A" Fisher. Many were the fights that led by antagonisms between dealers through newspaper advertising, for it was part of "Double A's" methods to get all the other dealers mad and have them fight his advertising, for he believed such animosities created sales for him. Mr. Fisher operated these sales under the wing of the W. W. Kimball Company; his helpmeet was Hy Eilers, who learned the piano business under the deft tutelage of the famous "Double A."

Mr. Fisher departed this life within the year in New York City, leaving much that indicated his methods were profitable. This meant the aggravating the buying public to the end that piano factories received orders that increased productions.

It was not long before the objectionable methods of Mr. Fisher were cleaned up. Col. Conway, of the Kimball Company, had much to do with this cleansing process. Col. Conway did not like the antagonisms generated between piano dealers. Yet for long these special sales created much business.

Over thirty years ago the writer held special sales for the Kimball Company, the Cable Piano Company, and found it a good and legitimate method of getting sales of good financial quality. They certainly brought people that never would have thought of buying pianos into the stores. Bargains were offered, but seldom were prices under the reformed method affixed to piano names. The names of pianos were advertised as being found in the stocks offered for sale, the prices then followed under the heading "At the Following Prices," and to this then was added the line "At the Following Prices and Terms."

#### No Trading on Names

It can readily be seen that nothing was done in the way of fixing prices to certain makes of name value. This method was carried on for a time. Many a dealer will tell about how it saved him and permitted him to revive his business.

All this was in fact just the application of reducing inventory, clearing out dead-head stock, and creating a lot of unusually sound paper that before the days of the discount banks allowed the manufacturers to help the dealers out of their difficulties.

Then even this was killed by the outrageous methods of some salesmen who took up special sales as

specialists, some of them transcending ethics by methods that would have made "Double A" Fisher blush, for Mr. Fisher was never backward in his offerings and had what he advertised even though there might occasionally be offered new pianos of name values carried by competing dealers at cut prices.

It did not take long for the "specialists" to kill the special sales of the dealers throughout the country, for be it said it had become so common that even the people arrived at sensible thoughts after a few had been held under the strenuous manipulations of these men who came in the first of the week, did their do and then crept out of town the following Sunday the only ones that carried any cash profits, for the dealers held the bag and some were led into great financial difficulties.

#### "Too Much Specialist"

These dire results were the means of embarrassment on the part of the suffering dealers through the misrepresentations of the "specialists," who cared nothing for the dealers that paid them big money for the killing of the confidence of the people, and in this the piano suffered. For the dealer to hold a special sale, to advertise right, to be clean in every way in the offering is a good way to sell pianos.

There can be no taking advantage of the innocent purchaser if what is said in the advertising be honest, the salesmen standing to honest methods in their work and no subterfuges carried on that create discontent on the part of buyers.

In the first sale of the American Piano Company there was a ready response on the part of the New York people, and so many instruments were sold that the gross in dollars run into the millions. Yet it is doubtful if any one day gave greater returns than that of a Wanamaker sale held about twenty years ago **when something like three hundred and seventy units were sold in one day.** In dollars the Ampico Hall sales for one day would measure considerably larger, for pianos twenty or more years ago figured almost, if not quite, 100 per cent. lower than today.

To sell two or three hundred pianos in a month in cities like New Orleans, Detroit, Milwaukee, St. Louis and other like populated centers was nothing unusual, but it remained for Wanamaker to eclipse all records as to number of pianos in New York City in one day.

It may be that this record may have been broken the past year in New York City, but there is some hesitancy in the giving figures as to results during these different offerings. Whatever the results as to volume, there must be profit in what is being done or they would not be carried on as they are. It costs a lot of money in advertising alone to arrest the attention of over six millions of people, and that is what it means on Manhattan Island. The large number of newspapers, the high costs of publicity, are along the same percentage as to populations, and rents, etc., making it strenuous to get returns that prevent red ink being used in the summing up of the sales for a day, a week or a month. The reason apparently is to arrive at a turn-over in so many days or weeks, instead of being satisfied with a turn-over for the year.

#### Turn-over Considerations

It is evident that when any dealer finds his inventory too great that he should devise some way

(Continued on page 52)

## Piano and Musical Instrument Section

### Bring Musicians and Piano Men Together

One of the most gratifying results of the combining the MUSICAL COURIER EXTRA with the MUSICAL COURIER has been the interest manifested by the thousands of readers of this paper. Musicians write in that they never knew there was so much to be learned about pianos, showing that circulating information about pianos and other musical instruments to those who make and teach music is appreciated. Piano manufacturers can see by this that their pianos are reaching a new field through the Musical Instrument Department of the MUSICAL COURIER, and the department devoted to Music in the Schools and Colleges of this country receives the attention of the very people that have practically been kept in ignorance as to the differences in makes of pianos, and especially making known the importance of name values. Letters to this effect come from different sections of the country. Even European musicians indicate their interest. Piano manufacturers have always valued the good will of musicians, and this musical element now is being reached through this innovation in trade journalism. It serves to bring closer the relations of the musicians and piano men. What is said in these columns is far reaching, in that a field now is covered that has never been touched in like manner before. The head of one of the largest music colleges in this country said that he had bought hundreds of pianos for his college, but he never had any knowledge as to the many different makes and values until he began reading this department. He not only felt it was a move in the right direction, for his argument is that aside from informing himself upon the different makes of pianos and their claims as to grade, it built to more familiar knowledge to all interested in music. The MUSICAL COURIER reaches into the outer musical worlds. It builds to music endeavor, and there will be given a knowledge as to the piano that has not prevailed before.

### Study Your Own Failings

A speaker at the National Dry Goods Association meeting held in New York City last week said that the retail dealer should study his own business instead of paying too much attention to what others are doing, or words to that effect. This has been stressed time and again in these columns, for piano dealers are not any different from other men in the retail trade. There are piano sellers who are perfectly satisfied as to their own short-comings in volume of business if they be told that so or so had been doing as bad if not worse than they are doing. Business associations like the Dry Goods organization can do much good. If, however, the members follow what others say, just as they obtain satisfaction out of knowing what others are doing, there is apt to be a falling off in sales. The great weakness of the piano man is his indomitable satisfaction in hearing that a competitor is running behind in sales, and then will follow that up by not studying his own failings as he should. What others are doing has no application on what his own affairs are presenting. Each man must solve his own weaknesses. The salesman who loses a sale can get no satisfaction in studying how his competitor beat him out of it—he should study himself, learn his own mistakes, and try and correct his own lack of salesmanship.

### "Buy Right" Makes "Sell Right"

The good dealer can pave the way for selling right when he buys right. There is too little belief in this in the piano trade today. The fact is that the time paying has more to do with buying on the part of many dealers than buying at right figures. Time is the great enemy of buying at wholesale just as it is in the buying by the retail purchaser. The dealers cultivate the time method of selling to their own disadvantage. Long time, the taking of three or four years to pay for a piano brings customers to buying beyond their means. Offering long time, without any fixed system of arriving at the proper time, creates

overbuying on the part of prospective customers, just as it does with the dealer in his buying. With the renewal privilege rampant, the fear of the manufacturers to make the dealer understand that he must do his renewing when he buys, makes the dealer a lax collector—it is easier to renew than it is to collect. The dealers could save 10 per cent. on their purchases if only they would pay cash, and that is one of the strong arguments of the discount banks. But the dealers will pay high prices to cover their own sins of non-payment at maturity in order to get time and privileges of renewal that are financial sinfulness. Buy right, pay right, and the dealers can save a waste that now kills profits. It all is so simple it is a wonder that more dealers do not make money by getting a little backbone and buying right and then following the right path to the collecting of the last payment.

### Rosenthal on the Air

The great pianist Rosenthal was included in the programme of music that celebrated Edison's birthday last week. It was announced that only the favorite music of the Wizard was to be given, and Rosenthal played Liszt's Second Rhapsody and the Music Box. It was giving millions of people who never had heard the great pianist opportunity to realize that Rosenthal is as great in his special work as is Edison in his. To hear Rosenthal on the air was a revelation to those who had not heard the wonderful manipulations of the keyboard as only that artist can present. The piano is being heard more and more through the broadcastings of the stations that give special attention to the making of programmes of the best in music through the greatest artists of the musical world. Truly music is making strides during these days of wonderful inventions. For pessimists to cry out against the radio, when the piano is having a hearing through the air never dreamed of. It all is proving that the piano is the basic musical instrument.

### The Phono-Radio Bust

What is happening to the combination radio-phonograph which not so long ago was hailed as the saviour of the industry? Those who are in a position to know keep silent or return evasive answers to the direct question. Offhand it appears to be one of those unfortunate industrial mistakes that competition sometimes brings into force. The phonograph industry was hit severely by the improvements in the radio receiving set. The combination phonoradio set was obviously an attempt to play upon the popular demand for the radio, and, as it were, sneak the phonograph in through a side door. For a while it held popular fancy, due to the alleged space saving qualities. Now it appears that all is not well. In the combined sets the entire risk has been borne by the phonograph companies; they buying radio sets for installation. Now it appears that they have overreached themselves. Somehow in their calculations they missed the important fact that instead of looking for one prospect, the "combination" salesman had to find two—in one and the same person. True, many combination sets have been sold, and will continue to be sold, but not nearly enough to justify the least optimistic of the pre-production claims. It now remains to be seen whether the poor dealer will be left "holding the bag" exactly as in the past, with its history of obsolete models, obsolete records, and cutthroat sales methods engendered by the insolvencies of a few years back.

### Gilbert Smith, Wake Up

Fifteen or twenty years ago Gilbert Smith gave us some unusually interesting accounts of Fiddlers' Contests held in the Sunny South. It seems now that these contests are in danger of becoming "has beens," with the harmonica as the contestant for music of high degree, if the following special from Kansas City to the New York Times is to be accepted as something that endangers the fiddlers and their instruments, indicating a change of heart, or protest, that the harmonica is to be kept in the category of non-musical instruments: "When Emmet Peck, head of the violin department at Southwest Missouri State Teachers College, refused to appear on the same platform with a harmonica player he started an artistic controversy that is echoing even into the hill country. 'The harmonica is not a musical instrument,' he is purported to have

said. All the 'French harp' fans immediately burned the war bonfires and indignantly asked how Professor Peck got that way. What, they demanded, did a fiddler know about it? They they called a State-wide contest at Springfield, in which forty-two champion harmonica players demonstrated what could be done when regular experts felt like playing. The 'harps' were made to do everything except talk. Trains whistled and chugged along the track; dogs barked and foxes were chased. The old melodies especially the square dance tunes, had quite a run, although 'La Paloma' displaced music of the "blues" school. When Walter Payne, 18 years old, of Battlefield, played 'Dill Pickle' rag and 'Home Sweet Home,' with cadenzas, which Battlefield critics pronounced superb, the prize was his. Frank Robertson of Humansville, 64 years old, showed what a little dexterity could do. With a violin in a rack on the floor, which he played with his feet, and a banjo which he played with his hands and a harmonica in a mouth clamp, he was declared grand champion. The sad feature of this State-wide contest was that Mr. Peck refused to attend, and probably thinks to this day that there is no music in a harmonica. However, more than a thousand Springfielders who attended the contest have been won to the cause of the harmonica and insist on an apology from Mr. Peck. Gilbert Smith might arise to the occasion, enlist Henry Ford as assistant, and show that the fiddle is the real musical instrument, for Henry Ford has his own ideas as to music and shows an inclination toward the music utilized by the harmonica artists as worth while. The selections that formed the programmes at the recent celebration of "Wizard" Edison's birthday indicates that the old Timers stick to the music of days gone by. Mr. Smith and Mr. Ford might take the Edison favorites as "meat" for programmes that would prove the fiddle is yet in the swim as to music that alleviates ills, drab depressions, pessimistic tendencies as to business and all that provokes mental and physical ills. Let us protect the fiddle while at the same time give the harmonica its right position as a musical instrument.

### Useless Old Pianos

There is the usual crop of old pianos coming to the fore just at this time. It is seemingly useless to answer all the letters that come in telling about the beautiful cases, the filigree work above the key boards, how old they are and all that goes with descriptions of these old boxes that seem to have everything but tone. These pianos have no intrinsic value except sentiment. They give histories of how long they have been in a family and that seems to be seldom. Before the days of piano making in this country these old pianos were imported. They are of French, British, German vintages generally, and built in the fashions of their day. Some are beautiful pieces of furniture if well preserved, but where can one stick them if they are bought? They are useless as musical instruments, and other than places to throw a coat, a hat, or like things, they have no real value. Old furniture holds its own, but old pianos have nothing but their age, and that takes time in the telling. One soon becomes weary telling the same story over and over to those who care little about such things. There are hundreds of these old pianos coming to the fore all the time. Some make splendid writing desks, but it costs a lot to have them made into something useful. Beyond this one can hardly tell what can be done with them. It is time wasted in the endeavor to find something antique and believe there is money to be found in the selling.

### Did the Hobart M. Cable Do It?

The following editorial from the New York Evening Post is interesting to piano men, in that LaPorte, Ind., is the home of a piano factory well known throughout the trade. The selection of the little Indiana city by Music Manager Engles does not intimate that the piano factory had anything to do with this selection, but it might have been. The Evening Post, under the head of "Where Music Lovers Grow," says: "For the title of most musical city in the United States a nationwide survey conducted by George Engles, concert manager, points unmistakably to LaPorte, Ind. Nine per cent of its population of 15,128 attend concerts regularly. In New York less than 1 per cent, not more than 50,000 of the city's 6,000,000, take advantage of a wealth of musical opportunities unequaled anywhere in the world. It is, in fact, the small cities rather than the large ones which take the lead in supporting good music throughout the country. Chicago is no better than New York, despite its operas and its orchestras. Second to LaPorte



## Piano and Musical Instrument Section

comes Newark, Ohio, with 6 per cent of its people attending concerts. Averages of 5 per cent or better are shown by Portsmouth, Ohio; Kenosha, Wis., and Aurora, Ill. Only through the musical interest of such communities is the national quota of concert goers as high as it is—4 per cent of the population. If these figures seem low it is encouraging to note that appreciation of music is on the increase. Many communities which only a few years ago were entirely without music of the better type, Mr. Engles notes, are now supporting annual series of subscription concerts. The civic concert plan, originated by Dema Harshbarger of Chicago, is operating in 143 cities with the cooperation of Mayors and civic bodies. Born in the provinces of the Middle West, it is spreading to the cultured East. One of the factors which are aiding the work of concert managers and organizers of civic concerts is the radio. How large a part it plays or may play in the future in developing a national taste for good music it is impossible to say, but it is perhaps in this field more than in any other that the radio performs its greatest service. It not merely brings music to the home but it develops a taste for music which can be thoroughly satisfied only in the concert hall or at the opera." Here is an opportunity for Hobart M. Cable and Howard B. Morenus to get some good advertising. Why not? Music can not grow without pianos. If it had been Norwalk, Ohio, instead of Newark, J. Harry Shale might have had an opportunity.

### Millions to Hear Music

The announcement that New York City will next summer arrange through broadcasting have music in twenty-five of the principal parks of the metropolis and give music to something like three millions of people simultaneously is a move that will bring other cities throughout the country to follow the same manner of giving music to the masses, each city according to its population. Free public music in New York City has been provided only in certain parks and stadiums, some municipal and others offerings of individuals, these being given on the Mall in Central Park, the Stadium of the College of the City of New York, and in Prospect Park, Brooklyn. The wire system of broadcasting will be utilized through the system of the fire department, which will insure against weather interference. We have been long awaiting this free distribution of music to the masses in the crowded centers, and New York seems to be taking the lead. In human deserts like Greater New York music is proving a great civilizer, and as the population grows this seems more and more in demand. Chicago and other large centers can now follow, and instead of thousands hearing good music such as given in the parks and stadiums of New York millions and millions will be able to enjoy this relaxation and uplift during the summer months. We certainly are advancing in our appreciation of music.

### London vs New York

There is printed in The Nation a series of articles by B. H. Haggin under the title "Music In London," that is somewhat tragic as to what is going on in London in a musical way. This writer starts his Article II with the statement: "There is a small, intelligent audience in New York, too; but in London it has far more influence," following the statement that "it is certainly a minority at symphony concerts, yet the programmes of the London Symphony, Royal Philharmonic and British Broadcasting Corporation concerts are vastly more enterprising and interesting than ours (New York)." Then follows what we may desire to question: "The enterprise of the British Broadcasting Corporation in particular is astounding to an American who remembers the timidity of American broadcasting stations. It gives a regular series of symphony concerts which it broadcasts, and of which the programs are as representative of all music as the conductors will only make them. It also broadcasts concerts of chamber music in which modern and contemporary composers are well represented. And it supports the summer Promenade concerts, for which Sir Henry Wood devises programs that range from all-Bach (including Sir Henry's abominable transcriptions) to indiscriminating mixtures of all styles, and include a great deal of music by English composers." We do not believe that the writer of this has been following the broadcasting in this country of late. When we take in, or listen in, to the Roxy Symphony concerts each week,

those of the Philharmonic-Symphony, the Walter Damrosch programs, etc., there must be that feeling "big" music is receiving a far-reaching broadcasting that is in keeping with what may be going on in London through the English method of radio programs. During the past six months there has been a tremendous demand for music of this class, and the broadcasters are meeting that as fast as it is possible to bring the music into the studios. There is a decided improvement in every way in this direction. Along with the "getting down to the people," there is that effort to get up to the people. That means an understanding that the masses want good things, but there is little understanding on the part of those who do the purveying as to what it is all about. Through this denseness, however, there comes a relief as one scans the programs each day and finds so many real good things. It remains for the artists to introduce what the intelligent want and will eventually have. London, to use an American phrase, "has nothing on us" notwithstanding our comparative youth.

### One Fundamental Forgotten

One of the radio trade papers has an article by a radio dealer which starts off with this statement, "Boil it all down and there are just four fundamental elements in the retailing business. They are—sales, expenses, inventories and profits." It would seem as though this radio man had left out one important point in this summing up of fundamental elements. He says nothing about buying. The radio dealer may reply to this by saying that the buying is a fixed fundamental, but is it? It may be fixed as to the discount, but it would seem as though the buying is not confined exclusively to that one point. There is a question of what kind of radios to buy, the name values, the price values of selling at retail, and the knowing what his clientele would want to buy or could be persuaded to buy, whether in or outside of their ability to pay. There is a lot of theorizing going on in the retail business today, but the greatest essential in music business is the keeping of expenses down and the collecting after sales are made, if the installment system is practised. The average music dealer seemingly pays little attention to the relation that exists as between the buying and what can be sold.

### "He Who Runs May Read (?)"

The agitation in Westchester County, N. Y., and other sections of the country, as to bill boards brings arguments for and against this method of publicity. The main question seems to be that such publicity destroys the scenery along the main traveled roads. It would seem as though those who spend money in this direction would investigate the value of such methods of publicity. Does the automobile destroy value in name building because one can not read most of the pieces of publicity that probably are as artistic as the scenery that surrounds them? This protest was made even during the horse age of transportation. If one had difficulty in reading many of these bill boards, no matter how artistically painted, when the automobile was unknown, then it follows the speed going should have some effect on the value of the scenery despoilers, as maintained. The piano dealer formerly utilized road signs for advertising, and the country roads were shot up with disagreeable signs of inartistic quality nailed upon fences and stuck around where they caught the eye. This was the forerunner of the big bill boards of today. Even in the "horse age" the road signs were discredited by many, yet there must be "pulling power" in this form of publicity, for some of the brainiest business men adhere to signs to be read on the run. The prices have advanced in keeping with the speed of transportation, when it would seem this should be the reverse. Each man must, however, study results to arrive at discretion in his publicity appropriations.

### Retail Combinations

Rumors of combinations of retail interests in the music field in this country are matched by rumors of equal proportions in England. At least there lacks only official confirmation of a big merger that will bring together many important "piano traders" in both England and Scotland. One of the interesting points of this rumored English combination is that the plan includes the manufacturing of a commercial piano, bearing the stamp of the retail corporation in control. One does not have to think hard to read

between the lines that this piano is evidently to be built for special sales purposes. Piano history repeats itself in curious ways in different countries. Just now England seems to be just a few steps behind in adopting American methods, to meet conditions similar to those existing here. There is one thing to be borne in mind; an organization does not become more profitable or more efficient just because it increases in size. As a matter of fact, all things being equal, the advantages of large scale financing and large scale purchasing, are offset by increased costs of management. In other words the advantage of the chain store idea lies in the securing of expert supervision over the invisible items of expense, the little leaks and avenues of waste.

### Simplification and Standardization

The upright piano now coming back again the manufacturers can bring to bear much that is of advantage in reducing factory costs. Dr. Julius Klein, of the United States Department of Foreign and Domestic Commerce, in his talk last Saturday, gave some hints as to what is meant by standardization and simplification. While the Doctor did not mention the piano, yet those who make pianos can glean much from such talks in view of the fact that those who manufacturer pianos do not seemingly make any attempt to arrive at the savings of waste by reducing the number of styles. They produce many styles in order to satisfy the supposed demands of the dealers, and this brought about by the supposed demands of the ultimate buyers. George Urquhart, of the American Piano Company, is about the first one interested in piano manufacturing to take up this phase, and has illustrated the savings he is bringing to bear upon the products of the various units that go toward making the American institution. While it would seemingly be impossible to bring all manufacturers to make a set size of upright piano, each manufacturer can effect great savings by reducing upright styles into three sizes, with cases of different designs. This would create great savings, as any one familiar with piano production will admit. If all upright pianos were so built, they would take up the same floor space. Architects would soon follow with arranging doors and windows of rooms so that an upright piano could be placed to advantage. The piano is an awkward piece to place in almost any room. With a standardization as to floor space necessary, there would be a simplification that would be to the advantage of the instrument. Mr. Urquhart's endeavors are but a following out of what Dr. Klein told so interestingly in his fifteen minutes of talk over the radio, which any one can listen-in to every Saturday night at 7:45. Too many styles in almost any piano factory multiplies work and overhead. Three styles of uprights and grands can be utilized at a great saving, with special attention given to differences in case designs. The Government is doing a great work in arriving at the savings of wastes in all directions, and for this we must thank our president-elect, Mr. Hoover.

### Music and Money

There is evidently money in music, just as there is money in printing presses if one is to judge from what the New Republic has to say about the recent sale of Jerome Kern's collection of books in the following editorial: "The library of Jerome Kern, composer of popular music, which has just been sold at the Anderson Galleries in New York, has gone into book history as the third of the most famous rare-books sales in recent history. The first was the Robert Hoe library dispersal in 1911 and 1912, which fetched \$1,932,056; the second was the Alfred Huth sale, with its sessions lasting through ten years, which brought \$1,545,145, and now the dispersal of the Kern library, which by all the signs was collected with shrewdest investment foresight, with its gross earnings of \$1,729,462. But it does something else, this Kern sale, besides being the second most important dispersal of books America has seen. It definitely fixes prices on what dealers characterize as 'star pieces.'" It is not such a far cry from composing music to the building of printing presses upon which the compositions like those of Kern's were printed, yet one does wonder what Kern would have done if it were not for printing presses in his work of buying rare books. While Kern made money by his own music, he evidently made money by keen buying of works of other writers. It was a surprise, this collection of Jerome Kern, who was so well known in certain music circles, but with a ken for money making few men in music have before exhibited outside their calling. It can be said, however, it was all due to brain work. Now let the pessimists cry out that music does not mean money.

## Piano and Musical Instrument Section

### Expressions

(Continued from page 49)

of reducing an overstock. If the stock carried by a piano dealer gets to the sticking point, he should behoove himself to sell what is eating its head off by standing dead as a producer, and even if he sells for cost he is making a turn-over, maybe belated, but he is moving toward a reduction of inventory and perforce reducing his costs of carrying.

All this is interesting. Dealers who are "in the hole" as to inventory can well take up the method of creating desire for the piano by special offerings. It all depends upon the manner in which these offerings are made. Certain it is that Wanamaker never suffered through loss of piano sales by the big special sales held two times in the year, for in those days Wanamaker sold thousands of pianos. It may be the two Wanamaker piano departments will again arrive to similar proportions, but today these two departments are meeting the same response that other sellers of pianos are having handed to them. It may be the accepting a foreign piano as a leader will bring business, but there are those who believe that the foreign piano has a hard line to follow before name value will measure up to the American-made pianos. It has been tried before in New York, the exploiting European name values, but not with success.

The special sale has not been very prominent among dealers the past year throughout the country. They seem to spend their time in "cussing out" the radio and the automobile, and not striving to meet the situation as in the early '90s, right after

the terrible panic of that time. There are not the cheap no-tone boxes that predominated in those days, for the people have arrived at discretion regarding the piano. The probabilities are that what was then deemed irrational in piano selling when \$127 "for a new upright Eastern-made piano" glittered among the advertisements of houses that did not have to do such things were common.

The "Special Sale" chapter of the writer's reminiscences will prove interesting as history when it appears, but if the full truth be told there may be some who will wish their foundations were laid on cleaner financial methods, yet which brought some to distinction in the piano world.

WILLIAM GEPFERT.

### D. L. Loomis to Continue His Visits to Music Dealers

When the desire was expressed at the meetings last October by several members of the Board of Control of the National Association of Music Merchants, among them Otto B. Heaton, one of the Board of Directors, that the Executive Secretary should continue his visits to members of the trade, which were begun on the west coast in October, no definite route was outlined or cities named, but the Board indicated that whenever the work of the Executive Office in New York permitted the Secretary might make as extended trips as possible.

President Roberts wished to have Mr. Loomis attend the meeting of the General Convention Arrangements Committee called by Chairman O'Connor for Thursday evening, January 31, at the Lake Shore Athletic Club, Chicago, and it was decided that after the stop in Chicago certain other cities might be visited before returning to New York.

In addition to the General Convention Arrangements Committee meeting, there were also sessions of the Merchants Convention Committee and the Banquet Committee. The program for the joint session on Tuesday of Convention week, was approved by the General Committee and tentative programs for the Wednesday and Thursday meetings of the Merchants Association and the Annual Banquet were made. Committee meetings and appointments in connection with Convention matters occupied practically all of the time in Chicago but calls were made at three offices in connection with membership matters. George J. Dowling, president of the Cable Company, for many years a member of the Merchants Association, and whose membership in company with a number of others was carried over during the period of the chartered state associations, reinstated his Individual Active Membership.

Raymond E. Durham, president, and C. H. DeAcres, vice president and general manager of Lyon & Healy, joined the Association as Individual Active Members.

At the invitation of Otto B. Heaton, Mr. Loomis spent Monday and Tuesday, February 4 and 5 in Columbus, Ohio. Visits were paid to every music merchant in the city, Mr. Heaton giving generously of his time, accompanying Mr. Loomis and introducing him to most of the merchants and arranging for his manager, Arthur L. Roberts, to make other calls with Mr. Loomis. Columbus has a number of live, up-to-date, progressive dealers who evidenced a very decided interest in association matters, both in their own Ohio association and in the National.

Six new members were added to the roster in Columbus and the names in the order in which they were taken follow: W. M. Frickman, manager, Steinway & Sons; O. W. Hudnell, proprietor, Hudnell Music Store; Benjamin F. Traub, manager, Rudolph Wurlitzer Company; Arthur L. Roberts, manager, Heaton's Music Store; C. A. Gaetz, proprietor, Gaetz Music House; William P. Hoernle, proprietor, Hoernle's Music Shoppe.

These new members in addition to R. C. Wilkin of Wilkin, Redman Company and Mr. Heaton, make a total of eight Columbus members.

Mr. and Mrs. Heaton entertained a party of guests including Mr. Loomis at their home on Riverside Drive Monday evening after which some of the party attended the concert of the Cleveland Symphony Orchestra.

Several other cities will be visited by Mr. Loomis before returning to New York.

### Sherman-Clay Managers Hold Annual Convention

An entire day was devoted to discussion of the piano department when Sherman, Clay & Company held their three-day California store managers' conference in the Palace Hotel, San Francisco, on February 8, 9 and 10. The entire conference was divided into discussions of departments, covering practically every branch of musical merchandise, from radios to sheet music. The piano department had the second day and piano sales managers of the company of Northern California had assembled for this interesting conference. During the time it was in progress the main store of the company had an entire window devoted to an audiographic display. The difficulty of mastering music was symbolized by a massive wall with an iron-clamped door, the suggestion given was that audiographic furnishes the key to such a door, opening to the domain of music which lies within.

The officers and board of directors of Sherman, Clay & Company were present at the conference, P. T. Clay presiding. Heads of departments taking part included: Richard Ahlf, head of the firm's entire piano department, Neill C. Wilson, advertising; L. W. Sturdevant, radios and phonographs; G. Lloyd Taylor, piano promotion; G. W. Bates,

treasurer; Shirley Walker, comptroller; Harald Pracht, San Francisco piano sales manager; A. L. Lorne, piano sales manager of the Oakland store and managers of the various branch stores, including I. H. Heilbron, Sacramento; L. F. Galliani, San Jose and other branch stores; E. R. Armstrong from Fresno who has been appointed manager of the Portland store of the firm; Charles Tracy who becomes Fresno manager on March 1; O. R. Bowman, Stockton, and E. J. Conn, store manager of the two San Francisco branch stores, the Mission and Fillmore branches.

### Tuners Hold Annual Tri-State Convention in Indianapolis

The second annual convention of the Tri-state division of the National Association of Piano Tuners was held at the Hotel Severin, Indianapolis. This was a two day meeting, February 11 and 12.

The following papers were read:

The Competent Tuner's Greatest Asset, A. V. Minifie, vice-president of the N.A.P.T., and president of the local chapter: A Question and a Suggestion, T. J. O'Meara, editor of the Tuners' Journal; How to Build a Successful Tuning Business, T. M. Wise; Dignified and Compelling Advertising Copy for Tuners, F. L. Donelson; Tone Regulating, H. E. Pilgrim; How the National Association Is Building, Nels C. Boe, president N. A. P. T.; How to Advertise Effectively though Inexpensively, Russell W. Oak; Tone Composition, E. J. Disler; Where the Tuner Must Look for His Business, L. M. Poarch. In addition to the formal address there were scheduled four open forum discussions: The Folly of Low Prices, Teacher Cooperation, How to Revive Dead Customers, and Do We Capitalize Every Source of Tuning Service? The annual banquet was held on February 11, at 6:00 p. m. in the Hotel Severin.

### Sherman-Clay Convention

Sherman, Clay & Company's policies for the Pacific Northwest were discussed at a 3-day convention of Northwest managers of the firm's stores in that territory. Meetings, held in Seattle were presided over by P. T. Clay, president of Sherman, Clay & Co. He was accompanied to Seattle by G. W. Bates, treasurer of the Company and Shirley Walker the comptroller. The meetings were held at the close of January and were attended by: R. E. Robinson, managing director for the Pacific Northwest and managers of the following stores: O. H. Spindler, Seattle store of Sherman, Clay & Co.; Sidney Johnson, Portland; Hugh Campbell, Tacoma and F. L. Youse, Spokane.

A few changes in the management of Sherman, Clay & Company's stores have just been made. Sidney Johnson is leaving the Portland store and will transfer his activities to the headquarters of the firm in San Francisco. E. R. Armstrong manager of the Fresno store will succeed Mr. Johnson as manager of the Portland store and Charles Tracy who has been in San Francisco will assume the management of the Fresno store.

### New Fitzgerald Appointments

A number of recent changes have occurred in the sales direction of the Fitzgerald Music Company of Los Angeles, Cal. The most important change was the appointment of Taylor C. White as general sales manager. In addition to his duties of overseeing, Mr. White will be in direct charge of the stores in Los Angeles and Glendale. Another recent appointment was that of R. R. Pittenger who is now in charge of the piano division. Also, Edward L. Hayes has been appointed manager of the phonograph and radio division.

### Plans Band and Orchestra Contests

E. J. Delano of Sherman, Clay & Co., has been appointed chairman of the school band contests to be held in May in connection with San Francisco's annual observance of Music Week. Details of the contests will be arranged by the School Bandmasters' Association of Northern California, but final approval of the terms of the contests rests in the hands of the chairman and of the San Francisco Civic Association. Chester W. Rosekrans, director of San Francisco Music Week activities, has also announced a school orchestra contest, to be held in connection with Music Week.

### Curran Opens in New Store

The new store of the Curran Music Company, Sharon, Pa., was recently formally opened with a public reception and musicale. About 6,000 people took advantage of the firm's offer to inspect the premises during opening day. The new store is modern in every respect and is attractively and conveniently arranged. One feature is the number of demonstration rooms and booths for pianos and phonographs, respectively.

### Burkholder Music Co. Moves

The Burkholder Music Company, Madison, Wis., has moved into new and larger quarters at 315 State Street. This concern also operates a school of music, which has grown so rapidly that the move became necessary. The Baldwin is the leader of the piano line. Radios, small musical instruments, and musical supplies are also carried.

### New Baldwin Travelers

Clark F. Gross, formerly Gulbransen representative in Ohio, is now in charge of the same territory for the Baldwin Piano Company of Chicago. Another recent addition to the ranks of Baldwin travelers is R. E. McClellan, formerly Oregon representative for Sherman, Clay & Co., of San Francisco. He will cover the state of Pennsylvania for the Baldwin Piano Company.

### N. Stetson & Co. Elections

The annual elections of N. Stetson & Company, Philadelphia, Pa., resulted as follows: President, August von Bernuth; vice president and treasurer, N. Stetson; secretary, Henry Junge. The directors are: Theodore E. Steinway, N. Stetson, Henry Ziegler, August von Bernuth, Albert Sturcke, Ruth H. Moore, and Henry Junge.

## Quality or Price Which?

What is the main thing to consider when buying glue, Quality or Price?

Quality, of course, even at a slightly higher price, as it will be the cheapest in the long run.

Low price and high quality do not harmonize. In the end, buying on the price basis, there is usually trouble, which always is expensive.

PERKINS PROVED PRODUCTS are quality products. They give satisfaction to all using them, and form a substantial foundation on which to build up your plywood work. Good results are obtained with quality glue.

### PERKINS GLUE COMPANY

Factory and General Office: Sales Office:  
Lansdale, Pennsylvania South Bend, Indiana



## Piano and Musical Instrument Section

### Rambling Remarks

(Continued from page 54)

by the defendants whose verbal agreements were yearly renewed and whose written documents show that intention and under which we operated in Western Washington in which territory we have placed a Wick piano in nearly two per cent of the homes existing here as customers of our store loaned to this maker.

The Federal Courts will now have to adjudicate our contract in duty to our business and the damage done to it from the irregularities of this manufacturer who conspired with the Cline Music Co. to profit from our fields where we spent huge sums to bring people to our doors or send a Free Trial piano to them by advertising.

Respectfully yours,  
(Signed) GEORGES HAY DU BARRY,  
President Du Barry Piano Co.

#### Royalty Rises in Wrath

It was to be expected that the royal family of Du Barry would resent any infractions of business courtesy or understanding, and endeavor to come to some understanding that would enable them to retain the unblemished record that the Count and Countess feel is necessary to protect their interests in the state of Washington. Whether the Cline Music Company conspired with the P. S. Wick Company and P. S. Wick to profit through the work that has been done by the royal family of Du Barry remains to be seen.

Evidently, the pianos manufactured in St. Paul, Minnesota, have obtained a good reputation through the Royal Du Barry House of Pianos, and if the Seattle house has sold a million dollars worth of Wick-made pianos in territory exclusively allotted, then it would seem as though the Royal Du Barry House of Pianos has due cause for instituting legal procedure to obtain relief, or have accredited a proper sum for damages.

Conspiracy is a subtle and difficult charge to prove. It remains for those against whom action has been brought in this case to prove that they did not enter a conspiracy to injure the Royal Du Barry House of Pianos, and also the burden of proof rests with the Seattle end of the argument.

#### A Complicated Question

It is not a question of the quality of the pianos, nor is it a question of name value seemingly, but a question of the same make of pianos being sold to a dealer in a territory that had been allotted through a franchise to another. There will be brought up, if this case comes to trial, some rather delicate complications as to loyalty, name value, protection of one who advertises the product of an industrial, etc., etc., and the probabilities are that the result will end in the lawyers being the real profit makers.

It would seem as if it would be good business to submit these tribulations of the Seattle dealer and the St. Paul manufacturer to arbitration through the Pacific Coast Association. It would at least save legal expenses. The lawyers engaged for the conflict, however, might protest and claim that a conspiracy against their making an honest living was being entered into.

"All this whatever," as some Western men are said to exclaim before shooting each other, if shooting is still permissible in that section as related in the publications devoted to Wild West stories, cattle and sheep ranchers and "sich." The Rambler does not desire to enter in any way into this conflict as to pianos between the Royal Du Barry House of Pianos and the St. Paul manufacturer of wicks.

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#### The Problem of Advertising—Selection of Media—The Real Value of the Newspaper—Covering the Unoccupied Territory—A Bit of Advertising History.

Turning again to publicity, The Rambler was much interested in an article which appeared in the New York Times recently that has to do with the differences of opinion as to the best mode of giving wide circulation to the products of industrials, and at the same time presenting some ideas that can be utilized by dealers in consideration of utilizing what is termed national publicity and applying the local advertising in a given territory. The article says:

Now that important business concerns are endeavoring to increase net profits by curtailing expense, many executives are giving ear to suggestions from their advertising departments to which, formerly, they were deaf. One of the results has been to cut down waste in advertising through the use of media which circulate principally in the area in which merchandise coverage, or distribution, has been effected.

In line with this idea of curtailing advertising waste, an executive of an advertising agency said yesterday, is the notable shift from magazines to newspapers on the part of important concerns which has been seen during the past few years. This executive, who, for obvious reasons, did not want to be quoted by name, further said

that he believed this was due to the greater flexibility of newspaper advertising.

"Advertising in a magazine," he said, "may be likened to firing at a target with a shotgun. Some of the shots miss. If enough land to make a decent score, well and good. But how much easier it is, and how much less wasteful, to hit the bullseye with a rifle in the form of newspaper advertising."

"As a case example, there is a certain manufacturer of a household article in Northern New England who does not ship his product west of the Mississippi. Yet he advertises in media of national circulation, which means that he is aiding the sale of his competitors' products in the territory which he does not cover. A consumer out there reads the advertisement of this manufacturer, is impressed and tries to buy the product. She fails to find the brand advertised, because it is not shipped to that part of the country. The result is that she buys some other brand, and part of the manufacturer's appropriation has been wasted."

"Newspaper advertising would permit that manufacturer to concentrate his publicity efforts on the territory in which his goods are handled. The need of cutting down waste to meet present-day competition is making business executives amenable to suggestions of this kind on the part of their advertising managers or agents."

#### A Difficult Problem

The selection of proper media for advertising has been one of the greatest problems this form of distribution faces the man who has to pay the bills. Advertising as a selling method in a wholesale way can not be classified with the local advertising of the retail seller. The man who has a territory and is restricted to the borders of that territory can well take up through personal knowledge the best media for his appeals to the buying public.

#### Covering Unoccupied Territory

The industrials, however, have a different problem to solve in that the national advertising, as understood, covers the entire country. The reference in The Times article to unoccupied territory applies of course to the retail distributors, but the national advertising of the industrials seems to be necessary to induce the people to ask for the products, even though the territory be not represented. It follows that if many demands are made or name value goods are asked for, the manufacturer then can obtain and give out franchises to retail dealers, and in this manner cover unoccupied territory.

Few piano manufacturers seem to realize that it is possible for them to cover unoccupied territory by utilizing local newspapers. One manufacturer when The Rambler presented this phase of publicity to him, said that the MUSICAL COURIER, when it made such an argument, was working against its own interests. The Rambler does not believe that this publication is doing its duty to its readers, and above all to its advertisers, if it took such a narrow point of view, and advised its clients, both readers and advertisers, to take up this method of reaching people in unoccupied territory, for advertising in the MUSICAL COURIER is not only a national but an international proposition. This paper circulates not only in this country but in all the various countries where the English language is spoken, and subscribers can be shown where it is known little English is read.

That means there is a circulation given for the creating of name value as to pianos and musical instruments that no other publication in this country enjoys.

Newspaper publicity, when correctly done, can be made to cover unoccupied territory; or that can be left out, awaiting the time when the manufacturer may deem it wise to make efforts to cover a territory that is not represented through retail distributors.

#### The Value of Publicity

The Rambler well remembers when Asa Candler bought Coca-Cola for a little over \$1,200. The first move made by Candler after he bought Coca-Cola was to set aside so much for each gallon sold to apply to advertising. There was then begun a systematic distribution, free, of Coca-Cola tickets, good at any soda fountain in the city that was being worked.

New York City was about the last invasion that was made in this direction. Men were employed to go out, meet people, and give them one or two tickets good for a glass of Coca-Cola at any soda fountain where Coca-Cola was sold, but thousands of these tickets were presented where Coca-Cola was not carried. This work was followed by men who had little trouble, after a campaign of this kind, in placing orders for Coca-Cola in all those fountains where these tickets had been presented and had to be turned down.

This method is a far cry from that of reaching the public for piano sales, but it gives an illustration of how an unoccupied territory can be worked for a five-cent article, and the idea applied to the selling of a \$500 article, like the piano or a radio or a phonograph through publicity. Make people ask for something.

## Mawalac is the Perfected Piano Finish

Piano finishes, like nearly everything else in the artistic and commercial worlds, have undergone many changes and improvements with the rapid increase of new discoveries. Mawalac is the product of intensive research and long experience in lacquer making that has banished the troubles that piano finishes in the past have been heir to. Pianos finished with Mawalac retain their original beauty and luster indefinitely.

To Manufacturers: Our representatives are experts in the application of lacquer finishes. They will gladly cooperate to help you avoid untried methods and costly experimenting.

**Mawalac**  
The Permanent Lacquer Finish  
for Pianos and Fine Furniture

**Maas & Waldstein Company**

Manufacturers of Lacquer, Lacquer Enamels and Surfacers

Plant, 438 Riverside

Chicago Office and Warehouse  
1115 W. Washington Blvd.



Avenue, Newark, N. J.

Los Angeles Office and Warehouse  
1212 Venice Blvd.

## Piano and Musical Instrument Section

# Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."  
—OLIVER WENDELL HOLMES.



### Radio Advertising on the Pacific Coast —Some Recommendations Made by the Pacific Radio Trade Association on Advertising Claims and Business Practices.

Every business man is interested in advertising. Every one who buys anything should be interested in advertising. Probably those who should be more interested than either of these two phases of selling and buying are the associations that are formed for the protection of any particular line of commerce. Piano men as a rule do not seem to take that interest in publicity that they should, probably for the reason that they have an inborn belief that personal contact is the selling crux. They do not seem to take into consideration the fact that honest advertising alone is not what sells pianos or radios or phonographs or any other musical instrument, and forget seemingly that it is but an aid to the efforts of those who do the selling.

Piano men generally who have not taken up the radio as a means of enlarging their business by bringing them into contact with people who desire music, are prone to be careless in their statements in the publications of the day.

It is interesting to The Rambler to note that the Pacific Radio Trade Association with headquarters in San Francisco, is swinging more and more into line with insistence on thoroughly ethical dealing regarding advertising and retail sales. The Association is also giving an example of thorough co-operation with dealers, the latest move in this direction being to complete organization of an employment department for salesmen and service men. The idea in fostering this department is to assist in raising the standard of dealers' employes, both by giving the really capable men a chance to register and list their credentials and also to help the dealers by placing able and skilled help at their immediate disposition. George H. Curtiss, Secretary of the Association, says that registration is already quite heavy and dealers in need of men are turning to the employment bureau for sales and service men capable of filling their requirements.

#### An Active Organization

The Association periodically publishes surveys and suggestions of various sorts for the benefit of its members, the latest being "Recommendations for Radio Advertising." This was issued jointly by the Association and the Better Business Bureau of San Francisco.

The organization has a dealer branch consisting of members with an organization of their own. This branch meets once a month and discusses matters of special interest to retail dealers. Many Coast distributing and manufacturing firms are also members, so the three branches of the radio trade are all working together in harmony, namely manufacturers, wholesalers and retailers.

It will be noted that it is stated that the Pacific Radio Trade Association issues suggestions of various sorts for the benefit of its members, and that the advice is also a recommendation for piano advertising. It may be of value to dealers and associations in other sections to read a pamphlet that just has been issued by the Pacific Radio Trade Association and Better Business Bureau of San Francisco that deals with radio advertising. This is a small pamphlet that contains much that is of value, not only to those who sell radios, but it should be a source of caution on the part of buyers of radios to read what is said in the little pamphlet which is as follows:

The following recommendations, with comments or explanations, are offered by the Better Business Bureau as a service to the retailer in the development of in-

creased Accuracy and Fair Play by which public confidence in radio merchandise and advertising will be developed. They are made following a discussion of recommendations at a meeting of radio retailers and the New York Better Business Bureau held recently.

1. "Bait" advertising and switching practices in selling should never be employed. Such practices usually consist of offers of merchandise at low prices, limited in quantity, which the salespeople endeavor not to sell and which they often disparage in order to interest the customer in other merchandise at a higher price or on which a longer profit is made.

No merchandise should be advertised if the store does not desire or is not able to sell in quantity and deliver promptly. If delivery cannot be prompt, a customer should be so informed, in advertising and by the salesman.

2. (a) The term "Electric" should be applied only to a set which operates directly from an electric light socket, and which was designed for such operation by its manufacturer.

A set originally designed for battery operation and subsequently equipped with A and B power devices is not "electric," as the term is used in the trade and as it is generally understood by the public.

(b) In stating the number of tubes in a radio receiver, it is recommended that the number of tubes used for power conversion (rectifiers) or regulation, if included in the count, be specified.

It should be appreciated that the number of tubes utilized in a radio receiver does not necessarily give an indication of its performance.

(This recommendation was adopted by the N.E.M.A. Radio Receiver Section in October, 1928.)

(c) The word "dynamic" should be used only in connection with the speakers which are of the true dynamic type. That is, those in which the reproducing element is a moving coil rather than a magnetic armature.

(d) The word "complete" should be used only if the fully equipped set is sold at the advertised price. If any of the equipment is omitted, this fact should be stated in type of a size easy to read, in immediate proximity to the price.

"LESS TUBES" and "LESS SPEAKER" are examples of such description in conjunction with the price of the set. The word "complete" as applied to sets does not generally include aerial and ground equipment.

(e) Illustrations used in advertising should in every particular, accurately describe the merchandise offered.

3. Public confidence is conserved by accurate and moderate use of price comparisons in advertising.

The word "regularly" should be used only where a temporary reduction is compared with a regular price to which the article advertised will return immediately after the sale period. The word "regularly" should not be used to describe an old price for which obsolete merchandise at one time sold.

If the introductory price or list price of old models is compared with the current price, accuracy would at least require use of an explanation, such as, "Price when introduced, \$150."

When old models or "obsolete" merchandise is offered, the model number and the year of manufacture of a model should be stated in advertising, and by the salesman.

A "list" price does not establish the value of a set, unless the set is regularly sold by the retail distributors of the set at that price.

4. Derogatory reference to competitors or to competitive products should not be made in advertising or by salesmen.

Extravagant claims comparing products or services with those of competitors should be avoided.

5. Any statement used in advertising regarding credit terms, should be exact, clear and complete.

When a statement is made in advertising or by a salesman that no additional charge is made for interest, delivery, and/or so forth, the price of the advertised set or of parts should be the same price to the credit customer as to the customer paying cash.

Any retailer advertising terms such as, "\$10 down and \$2 per week," should by all means live up to the representation, if the customer so desires.

Evasive practice, such as advertising "\$10 down," but demanding that much more be paid before delivery is made, should be entirely discontinued. Furthermore, the terms "Down payment" and "Deposit" mean the same to the public.

6. Offers of allowances for old sets should actually be given, and the price allowed should not be added to the normal price of the set or to the price of accessories. Advertisement of such offers should clearly state whether or not the offers apply to the sets featured in the advertisement.

7. No period of "trial," "free" or otherwise, should be offered unless the advertiser is prepared to give such trial and to refund the full purchase price without delay or qualification.

8. Dissatisfied customers should be given courteous and careful consideration. Complaints from customers reveal the shortcomings of a selling organization and enable a store to correct its own mistakes.

9. Any person who knowingly buys, sells, receives, disposes of, conceals, or has in his possession a radio, etc., from which the manufacturer's serial number or any other distinguishing number or identification mark has been removed, defaced, covered, altered or destroyed, is guilty of a misdemeanor. (Section 537c, Penal Code of California.)

10. Used, defective or second-hand merchandise, (all not new or unblemished) when advertised, in newspapers, magazines, circulars, or on display, etc., must be

conspicuously designated as such. Violation is a misdemeanor. (Penal Code of California, Section 654c.)

#### Sidelines as Playthings

Piano dealers are prone to look upon their side lines, if they have taken on other musical instruments, and especially the radio and phonograph, as something to play with instead of taking them up seriously, and especially as to the advertising. What is said in this pamphlet issued by the Pacific Radio Trade Association Better Business Bureau of San Francisco is of as much value, as said, to those who buy and to those who sell.

Any one undertaking the selection of a piano must find himself in considerable trouble after listening to the claims and arguments of salesmen representing different makes. This same applies to the radio buyer or the buyer of a phonograph. There are those who will argue that to give out to prospective purchaser these cautions as to the methods of some sellers is nothing more nor less than a knock at the entire music industries.

The Rambler does not agree to this. There are men in the piano and musical instrument business who use claims as to their instruments in a rather careless manner, that is to say, they make claims that the instruments do not carry out. If the honest dealers do not attempt to meet this kind of competition by making known to the public generally that such things do exist, they are at a disadvantage.

It does seem at times as though the careless men in the business have the advantage over the honest men. Sins of omission and implications that mislead are dishonest, and there is no reason why the truthful men of the trade should be made to suffer through the shortcomings of those who are untruthful. At the same time, it is well to protect the innocent purchaser who does not understand or know the differences as to grades, etc.

#### "Just as Good"

The amount of publicity that is being utilized to day to maintain the protection of radios is bewildering. One can go over the various advertisements that are sent out regarding the different makes of radios, and after reading these claims it is difficult for the one who is not familiar with radios to individualize. One finds oneself at sea, for all claim that their radios are the best, and present alluring statements that befuddle the brain and bring about the conclusion that one radio is just as good as another.

With the constant improvements that are being made, and these improvements heralded with phrases and terms that can only be honestly utilized by the best, there is that same bewilderment created as when the man or woman who knows little about pianos endeavors to select the best.

Price, of course, generally is accepted by the American people as designating the quality. Yet the "just as good" argument applies to pianos as well as to radios, etc.

The one thing that the man who has something to sell has to solve is the problem of the best medium for reaching the people. That should be scanned and studied as closely by the advertiser as he does in his buying or the manufacturer in the making of his products.

It is evident that these men on the Pacific Coast are in earnest as to their business. Evidently, they sense the dangers that have to be faced and overcome in the claims of those who may not be members and who disrupt the steady flow of business by directing attention through misleading quotations as to prices and claims as to quality.

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### The "Count of Seattle" Gives Further Details of His Pending Wick Suit— A Delicate Question Involving Loy- alty, Name Value and Dealer Pro- tection.

The Rambler is in receipt of a letter from Count Georges Hay du Barry and Countess Margaret Jean du Barry, of Seattle, Washington, in reference to an article The Rambler wrote some weeks ago regarding litigation that has been instituted, and claims for damages made, by the royal couple against the P. S. Wick Company and P. S. Wick personally. This letter is as follows:

Seattle, Washington, February 6, 1929.

Dear Sir:

As your observing paper, the MUSICAL COURIER, in its piano section printed the news of our damage suit for \$116,000 now in court against the P. S. Wick Company and P. W. Wick in person, whom we have been forced to bring to court for breach of contract with us, it was only so done after they had both refused arbitration.

We offered to abide by the arbitration of any three piano manufacturers and three piano dealers in the matter. They having refused this, we then went so far as to abide by an arbit among Mr. Wick's own personal friends as an offer to these people to keep it out of publicity inimical to the music business from which we take our dignity, today.

We have sold over \$1,000,000 worth of Wick-made pianos in territory exclusively allotted to us for our business value (Continued on page 53, preceding)



## "At the Baldwin"



### ARTISTS APPEARING IN THE INAUGURAL NATIONAL BROADCAST OF THE BALDWIN PIANO COMPANY


The above picture was taken in the studio of the National Broadcasting Company in New York on February 3, when the first national broadcast of the Baldwin Piano Company was heard through Station WJZ and associated broadcasting stations, extending westward to Chicago and Denver and Dallas. The program was relayed through Denver to the Pacific Coast. Reading from left to right: Sascha Jacobsen, violinist; Maria Carreras, pianist; Alois Havrilla, guest announcer and "host"; Gertrude Wickes, "hostess"; Charles Schenck, program director; Madeleine Marshall, accompanist; Royal Merwin, accompanist for quartet; Robert Simon, scenario writer; Erwyn Mutch, baritone; James Davies, basso; Victor Edmunds, first tenor.

## The Baldwin Piano Company

*Divisions of the Baldwin Piano Company*

CINCINNATI   CHICAGO   NEW YORK   INDIANAPOLIS   LOUISVILLE   ST. LOUIS   DENVER   SAN FRANCISCO   DALLAS

## *PIANOS AS INVESTMENTS*

EW seem to look forward to the day when the new pianos they are buying will become old instruments. Piano history gives many incidents of where Steinway pianos, after years of use, have been sold for what they cost when new. These stories are many and have been related as out of the ordinary—in fact, applying to the Steinway alone. Steinway new pianos of today are good investments. After two or three generations they will prove the same as the Steinway pianos of the past. The tonal superiority is a fixed fact. The lasting qualities have been proven. Why not make the buying of a piano an investment?



